

Sam Slaney

Joshua Clark

Zachary Cox



GALACTIC

ORBITAL BLUES

THE FRONTIER GALAXY IS A VAST PLACE, with myriad cities, stations, hubs and ports. What follows are a series of **tables** to quickly generate names and the basic information that Interstellar Outlaws might find useful for their adventures.

d100 Location Name Prefix

1	Hind	26	Cramer	51	Harbin	76	Yutani
2	Dyson	27	Havana	52	Busan	77	Thomas
3	Yang	28	Kirk	53	Pushkin	78	Cormac
4	Dallas	29	Moonrise	54	Verne	79	Aitken
5	Sunrise	30	Gamma	55	Stirling	80	Womack
6	Hardwick	31	Fresno	56	Stross	81	Pursat
7	Medan	32	Aurora	57	Wei	82	David
8	Shenzhen	33	Ivanov	58	Geiger	83	Boa
9	Galway	34	Hopkins	59	Elder	84	Phoenix
10	Astoria	35	Agnesi	60	Petrov	85	Ellison
11	Columbus	36	Hale	61	Panama	86	Osaka
12	Clarke	37	Hanoi	62	Haldeman	87	Delta
13	Janeiro	38	Everett	63	Hue	88	Montego
14	Caldair	39	Pascal	64	Salem	89	Stewart
15	Santiago	40	Luzon	65	Salvador	90	Deluc
16	Willemstad	41	Young	66	Kentucky	91	Lincoln
17	O'Brien	42	Pavlov	67	Asimov	92	Plymouth
18	Cruz	43	Dakar	68	Memphis	93	Nimoy
19	Wayland	44	Davis	69	Boston	94	Bristol
20	Lima	45	Kobe	70	Reno	95	Sinclair
21	Colorado	46	Kentara	71	Otieno	96	Cortez
22	Lister	47	Anderson	72	Parks	97	So-Yun
23	Miyazaki	48	Sisko	73	Mandalay	98	Irvine
24	Roland	49	Zhang	74	Denver	99	Washington
25	Sawyer	50	Salinas	75	Bresnik	100	Bradbury

GENERATOR

LO-FI SPACE ROLEPLAYING

LOCATION NAMES

For a location name, roll one of the following:

- ▶ [Location Name Prefix] [Location Name Suffix 1]
- ▶ [Surname]'s [Location Name Suffix 2]

Then roll exports, economy, and population as needed.

6d6 Location Name Suffix 1

3d6 Location Name Suffix 2

6	Habitation	22	Base	3	Gateway	11	Reach
7	Point	23	Gateway	4	Folly	12	Dream
8	Arsenal	24	Harbour	5	Rest	13	Rock
9	Port	25	Orbital	6	Retreat	14	Landing
10	Hill	26	Landing	7	Legacy	15	Complex
11	Terminal	27	Anchorage	8	Vision	16	Estate
12	Camp	28	Enterprise	9	Hope	17	Sanctuary
13	Market	29	Industrial	10	Vista	18	Pride
14	Docks	30	Hub				
15	Bay	31	Yard				
16	Prospect	32	Settlement				
17	Station	33	Depot				
18	Horizons	34	Barracks				
19	Post	35	Installation				
20	City	36	Relay				
21	Refuge						



J A X O N S

BROUGHT TO YOU BY
**SOUL
MUPPET
PUBLISHING**



soulmuppet.co.uk
soulmuppet-store.co.uk
facebook.com/SoulMuppet

Sam Slaney & **WRITING**
Zachary Cox

Jared Sinclair **EDITING**

Josh Clark **ART**

Lone Archivist **LAYOUT**

Josh Clark & **MAPS**
Lone Archivist

Sam would like to thank Justine, Josh, Eliza, Berbs, Jacob, Will, Ash, Chloe, and Jordan - for all their time and company. **THANKS**

Zach wishes to thank Sophie Williams, James Hewitt and Ben Brown, as well as the Crews of the SAVvy ADMIRral and Unchained Melody.

Josh would like to give thanks to John Satak - for his advice, his support and his friendship.



Contents

CHARACTER CREATION 07

STATS	11
The Crew	14
Heart & Blues, Troubles & Gambits	17
Equipment & Mementos	19
The Crew Ship	29
Gambits	33
Troubles Expanded	39

PLAYING THE GAME 50

Blues Check	55
Trouble's Brewin'	56
Money	58
Combat	63
Weapons	73
Space Combat	81
Equipment Expanded	97

RUNNING THE GAME 113

Telling an Orbital Blues Story	121
Jobs	126
Enemies	133
Rogues Gallery	138
Example Marks	147
Enemy Vehicles	151

SUTLER SYSTEM 157

Sutler Orbital	163
Sutler-47 Fuel Route Hub	167
Irvine Industrial	171
Reno-12	177
NPC Appendix	189
Marks & Goons	203

ORBITAL BLUES



**THIS IS THE ROCK AND ROLL FUTURE OF
YESTERYEAR THAT NEVER WAS
—AND NOBODY WANTED.**

It is an intergalactic age of cowboys, outlaws and bandits playing on an interstellar stage. It is a time of hyper-capitalism and a cut-throat gig economy. Unreliable trash-heaps carry scrappy underdogs to their next gig, and corporation freighters lumber across the horizon laden with an empire's bounty.

The backstreets of every terraformed metropolis brim with a thousand lonely hearts and a thousand more venal vendettas. The burnt-out wastelands between bright lights are lawless bat countries—anachronistic Americana languishing beneath multiple moons. Madness in every direction at every solar hour.

These are the music-fuelled, moonage daydreams of a rebel space age.

These are your **ORBITAL BLUES.**

CONTENT WARNING

THIS book is intended for mature audiences and discusses topics and themes which may be uncomfortable for some readers, including:

*Themes
&
Topics*

Anxiety	Poverty
Death	Smoking
Depression	Substance Abuse
Gambling	Violence
Mental Illness and	
Associated Traumas	

Despite the weight of these themes, it is important to keep in mind that this book is a game and our intent as writers is for the readers and players to have a pleasant, cooperative and fun experience with it through the improvisational medium of roleplaying. No one should be forced to deal with topics they find distressing, nor should a game bring up issues that are likely to cause real-world arguments or distress for players.

Storytellers should always work with players to build safe, consenting and trusting environments for play. We always recommend using safety tools in your game, such as an *X-Card* (by John Stavropoulos), *Script Change* (by Brie Sheldon) or *Lines and Veils* (by Ron Edwards), as well as pre-session discussions and post-session debriefs. You can find out more about these tools online.

THE ORBITAL ERA

When it comes to describing your world and bringing it to life, it is important to remember the world of **ORBITAL BLUES** is anachronistic—it conspicuously belongs to an earlier period than you might expect.

Despite being a universe with interplanetary travel, data networks and personal spaceships, the Frontier Galaxy of **ORBITAL BLUES** partially styles itself on mid-to-late 20th century aesthetics—from faded 1950s and 60s “Golden Age of Capitalism” looks to the landscapes of the early 90s and the closing of the “Decade of Greed,” when the glossy paintwork of late-stage capitalism began to chip away.

Though these decades have an exciting look and feel, remember that they were times of great socioeconomic inequality, injustice for women, people of colour, LGBTQ+ people and people living with disabilities, among others.

The people who made this game explicitly condemn these attitudes, and do not seek to emulate them or encourage their recreation.

Like in the real world, social systems in the world of **ORBITAL BLUES** have failed vulnerable people. Safety, money and power have been taken from these people and stockpiled by a small political and economic minority of capitalist elites. Your characters have fallen out with this way of life, if they were ever in it at all, and have chosen to live a life as Interstellar Outlaws.

Our goal is to tell the stories of those marginalised in this setting, not glorify their marginalisation.

CHARACTER CREATION

'Maybe you live in a shotgun shack. Maybe your life is spent behind the wheel of a large automobile. You may even find yourself in a beautiful house, with a beautiful wife. So ask yourself – how did you get here?'

– Marketing Copy for Oncler's Lifetime Insurance Policy –
Valid in all 8 federal star systems!*

T HIS IS AN UNPARALLELED AGE. A galactic age.

This is an age of bounty hunters, vagrants and bleeding-heart outlaws.

This is the **NEW REBEL ERA**, and the only thing worth a damn is the sweat off your back, the bullet in your chamber and the fuel in your tank. The galaxy is a lawless frontier, known as the **FRONTIER GALAXY**, and you are an **INTERSTELLAR OUTLAW**. Together with your ship and your crew, you have to eke out a living in the Frontier Galaxy, and chase down the intergalactic dream of freedom and success.

CONCEPT

Before getting into any mechanisms, think of the kind of character you want to play, and what stands out about them—use this as the base to build a simple, robust character concept. After all, if everything goes to plan, they could be around for a while, and develop quite the reputation in the Frontier Galaxy. The root concept could be something as simple as a characterful name, or something unique about their appearance or actions, like the way they always keep their hair coiffed and their jacket neat, or how they're always getting into debt collecting vinyl records.

Narciso Cosmetics Ad Campaign, date unknown.

"Who do you want to be today?"

Narciso Cosmetics Ad Campaign, date unknown.

"Who do you want to be today?"

D100 NAMES

Whether you had one in mind already, whether it's real or fake, or if it will even stick, a character needs a name for others to know them by. Interstellar Outlaws tend to go on singular monikers, nicknames, or live on surname-only basis'. It's safer that way. Below is a *D100 TABLE OF NAMES* and surnames that might be found throughout the galaxy. These could serve as anything from false identities, pseudonyms, personas or monikers for characters, regardless of their chosen identity or presentation.



Interstellar Identities							
1	Johnson	26	Nguyen	51	Mo	76	Sidney
2	Wei	27	Kit	52	Zain	77	Lockwood
3	O'Neil	28	Freddie	53	Bao	78	Indiana
4	Bridgers	29	Jones	54	Delaney	79	Rio
5	Tan	30	Hadel	55	Reed	80	Mel
6	Laurie	31	Frankie	56	Fontaine	81	Pat
7	Walker	32	Shelby	57	Martinez	82	Kennedy
8	Mallory	33	Sunny	58	Chi	83	Dian
9	Sandy	34	Avery	59	Ivory	84	Robyn
10	Baez	35	Dallas	60	Micah	85	Reyes
11	PJ	36	Duke	61	Cameron	86	Winters
12	Hawkins	37	Wang	62	Ripley	87	Wu
13	Quinn	38	Chen	63	Aran	88	Wyatt
14	Nicky	39	Jet	64	Parker	89	Ade
15	Wesley	40	Isakov	65	Anh	90	Hunter
16	Garcia	41	Li	66	Jules	91	Murphy
17	Yang	42	Rosenstock	67	Sacha	92	Sanchez
18	Caden	43	Singh	68	O'Connor	93	Dell
19	Red	44	Khan	69	Stirling	94	Paz
20	Harper	45	Charlie	70	Rivers	95	Faris
21	Rook	46	Presley	71	Tango	96	Rodriguez
22	Eli	47	Morgan	72	Geo	97	Jo
23	Taylor	48	Nat	73	Gabriel	98	Cooper
24	Deckard	49	Tyler	74	Bardot	99	Emerson
25	Cash	50	Kingsley	75	JD	100	Valentine

PULLING IT TOGETHER

Once you have a concept and a name, think about what led this individual to the life of an Interstellar Outlaw, or what is about to lead them down that path. Think about the problems that might face your character, and how they would go about solving or surviving them.

STATS

To reflect a character's abilities, **ORBITAL BLUES** uses three core stats: **MUSCLE**, **GRIT** and **SAVVY**.

MUSCLE

MUSCLE determines the strength of your arm and the bulk under your jacket. It is the force behind the switchblade, and it determines how much or how little blood comes out if you're on the wrong end. Using Muscle in play could mean forcing open a door, hitting something or someone, or undertaking some heavy lifting. A character with high **Muscle** could be well-built, in peak physical fitness or packing a cybernetic arm or two. A character with low **Muscle** might be frail, thinly-built or out of shape.

GRIT

GRIT is your ability to never give up, and never give in. It is the tenacity to chase the intergalactic dream and the will to watch one's friends come and go with the passing of the years. It determines a character's ability to stand for themselves or keep on when the chips are down. In play, **Grit** could be used to resist pain, continue on with arduous tasks without rest, or keep a straight face during a high-stakes game. A character with high **Grit** could be a grizzled veteran, a methodical doctor, or a stone-cold broker. A character with low **Grit** could be cowardly, flippant or indecisive.

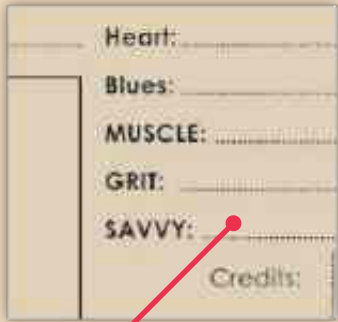
SECTOR: _____
ERN ROLEPLAYING ALIAS: _____

Crew: _____
Heart: _____
Blues: _____
MUSCLE: _____
GRIT: _____
SAVVY: _____

Credits: _____ Debt: _____

SAVVY

SAVVY is the speed of your arm, the pull of your trigger finger. It is the speed of the cat, and the wit of the joker. Savvy represents attributes based around both physical and mental agility—it could be used to lie about why a debt hasn't been paid, as well as being used to see how fast you can draw your gun when that conversation goes south. Characters with high **Savvy** might be charismatic, graceful or resourceful. A character with low **Savvy** might be clumsy, dim-witted or obtuse.



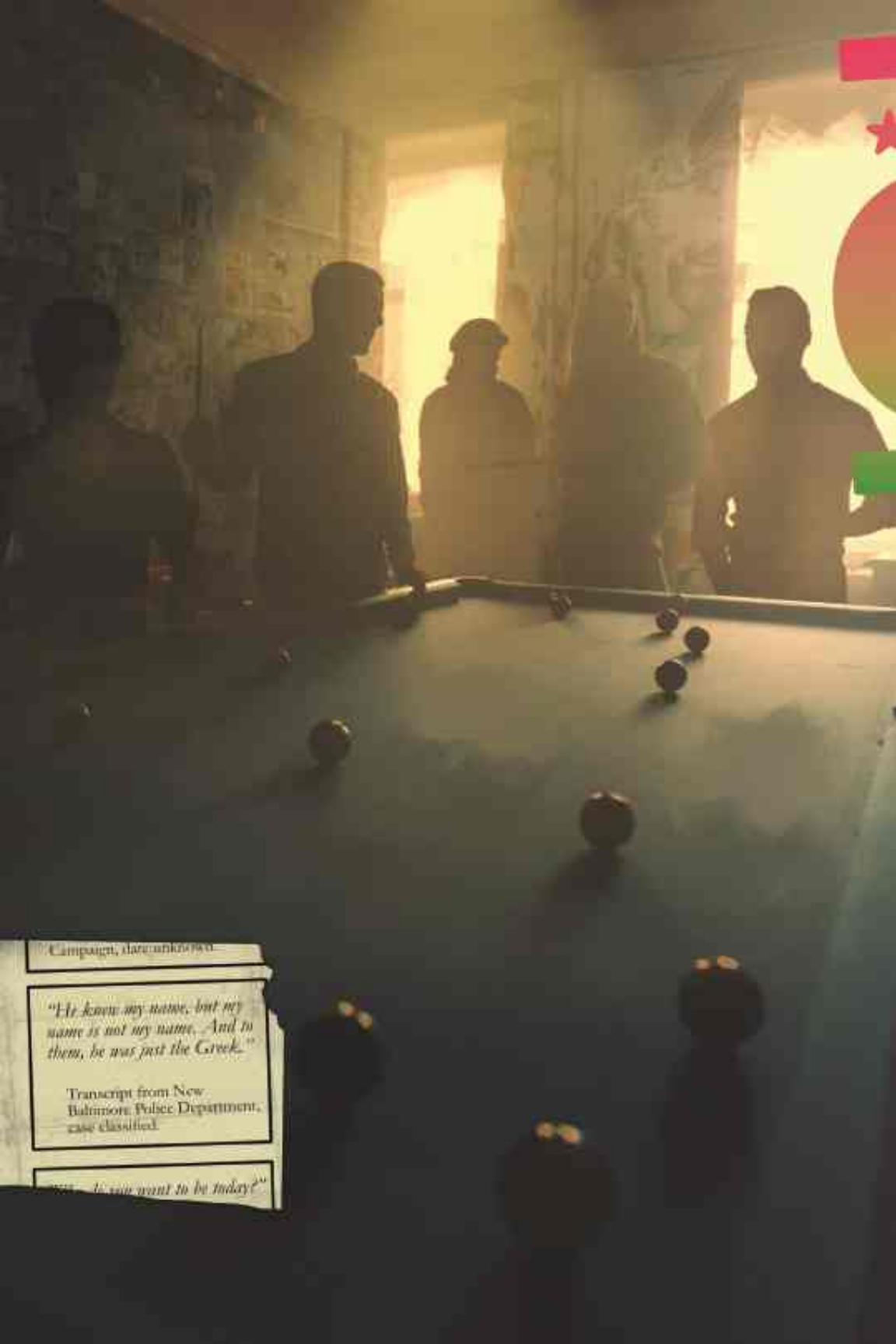
PLAYER CHARACTERS tend to be very good at one thing, pretty good at another and average at a third. To represent this, allocate +2 to one **Stat**, +1 to another and +0 to the final one. Note that these **Stats** are beyond those of the average person, but average people tend not to last long in the Frontier Galaxy.

LESS THAN ZERO

In normal play, **Stats** can range from 0 upwards. However at both the **Player's** and **Storyteller's** discretion, a character's **Stat** may be lowered below zero, for example to -1. This may be due to certain events like debilitating injuries or distress, and could be permanent or temporary. Don't worry about making your character a bit weak, clumsy, or foolish. Explore the change and use it as an opportunity for character development.

If a **Stat** is positive, add it to any **Stat Checks** using it; conversely, subtract a negative **Stat** from **Stat Checks** using it.





Campaign, date: unknown

*"He knew my name, but my
name is not my name. And to
them, he was just the Greek."*

Transcript from New
Baltimore Police Department,
case classified.

1977 - "do you want to be today?"

THE CREW

**"THEY WERE ASKING IF YOU WERE AROUND—
HOW YOU WERE, AND WHERE YOU COULD BE
FOUND. I TOLD THEM YOU WERE LIVIN'
DOWNTOWN, DRIVIN' ALL THE OLD MEN CRAZY."**

SHIP crews and character ensembles are a core pillar of Space Westerns, with characters' bonds and relationships forming much of the internal momentum of narrative when ships are flying between gigs and deals, or when characters drown their sorrows in the local dive bar after those gigs go south. After outlining a character concept, you should talk with the other players and see what kind of concepts they have in mind. Collectively, you could formulate pre-existing bonds or past jobs those characters have undertaken together, or cook up a plot of how they fall together in the first session.

To help with this, take at least one of the titles from the following page and think about how it relates to your character. Then, take another one of the titles and figure out how your character associates it with another character on the crew. Whatever you come up with, be sure to do it collaboratively, and ensure everyone's satisfied and comfortable with the roles, stories and relations they'll be assuming when play begins.

THE FIXER THE HEART-THROB THE BOSS
THE LOVER THE BRAINS THE SPY
THE DRINKER THE MUSCLE THE WOLF
THE MONEY THE CRACK
THE REGRET THE CARS THE SHOT
THE CHEF THE WHEELS THE LONELY
THE CAT THE ROGUE THE HEART
THE QUEEN THE DREAMER THE DRIVER
THE ARM THE ARTIST THE KID
THE FREAK! THE DANCER

THE Quick THE RECLUSE
THE ROCK THE Stray THE YANKEE
the COWBOY S THE SNAKE
the MOKER
THE CLEANER THE MUSE
THE ACTOR
THE BRAVE THE Twist
THE SURVIVOR THE HICK
THE GAMBLER THE CROOK THE CITY
THE MECHANIC THE KILLER SLICKER
THE SOLDIER
THE OUTCAST THE N O M A D THE Heart
The One the Breaker
THE FACE KING the ACE



Now you've got a concept and crew, you need to know how you're going to live. In **ORBITAL BLUES**, your character has two measures of how well they are getting by: **HEART** and **BLUES**.

HEART is your ability to get hit and keep going. It is your physical health and wellbeing, and the stat that keeps you off the floor. Characters begin with **Heart** equal to 8 plus their **Muscle**. Characters lose **Heart** when they are shot or hit. Should a character's **Heart** ever drop to zero, they are on the brink of death—better plan a suitably dramatic exit before they bite the bullet.

BLUES are a loose measure of a character's past sins, personal grievances and guilty hang-ups, and an indicator of growth and experience. You gain **Blues** from **Troubles**.



GAMBITS are talents, tricks and reliable assets that characters call upon to get jobs done. They reflect a character's past, ties or abilities. Characters gain **Gambits** through play, or pay for them with **Troubles**. New Characters start with one **Gambit**. For every two **Troubles** a character has, they take a new **Gambit**.

TROUBLES are summations of a character's past misgivings, misdeeds, vices or regrets. They fuel your individual and group narratives, and sometimes provide a source of **BLUES**. Character's begin play with one **Trouble**, and can gain new **Troubles** at the end of a **Trouble's Brewing Scene**, or by **Knocking on Heaven's Door**. They may also gain **Troubles** at the **Storyteller's** discretion in play from events, actions and behaviours.

You can find a full list of **Gambits** and **Troubles** on pg. 34.

HOLLIE ASTRO **AND** *The* **FLYBOYS**



NEW WAVE DOCKBAY

DEC. 10

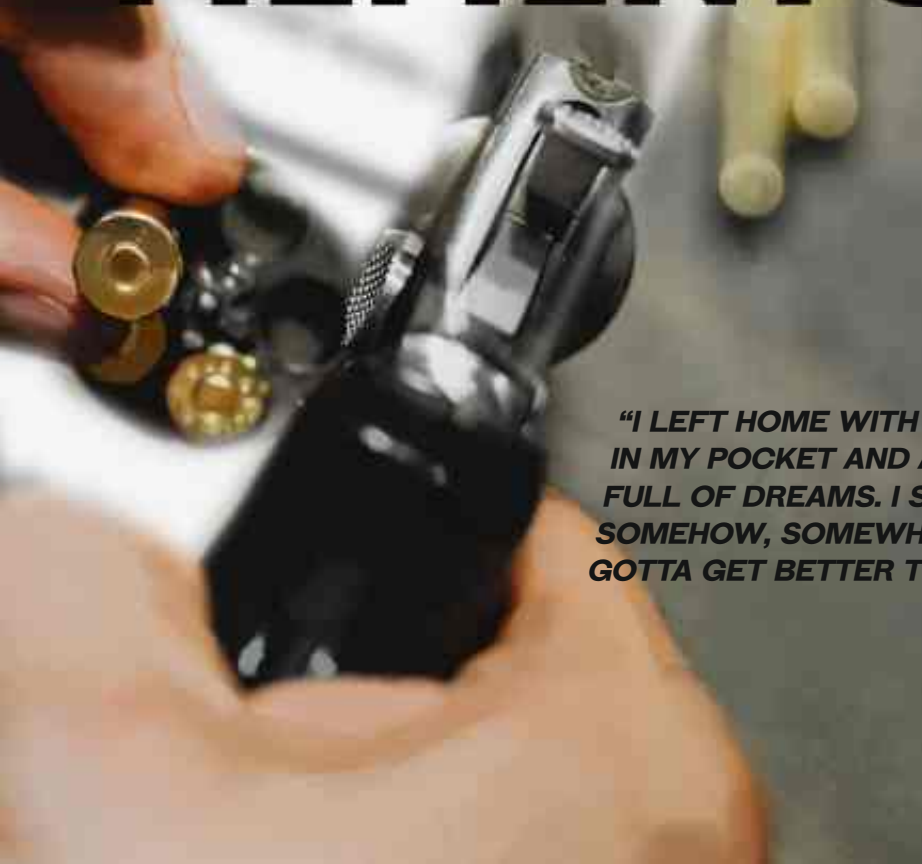
Tickets 5.50 - All Seats Reserved

FOR MORE INFORMATION COM (303) 445-0921B

EQUIPMENT EQUIPMENT EQUIPMENT EQUIPMENT

BESIDES the clothes on their back, characters in **ORBITAL BLUES** start play with a basic weapon, along with a memento that speaks of their past deeds, accomplishments or relations. Depending on your game, every character also begins play with a chip of documents verifying their occupation—such as bounty hunter writs, trader's documents or property deeds. Decide the authenticity of these documents together before the game begins.

MEMENTOS MEMENTOS MEMENTOS MEMENTOS



*"I LEFT HOME WITH A DOLLAR
IN MY POCKET AND A HEAD
FULL OF DREAMS. I SAID
SOMEHOW, SOMEWHERE, IT'S
GOTTA GET BETTER THAN THIS."*

STARTER WEAPONS

PLAYER characters begin play with commonly available, hand-held weapons befitting storied individuals who regularly engage in self-defence and small skirmishes. Characters start play with one **Melee** weapon or one **Ranged** weapon.

If the character wants more weapons, they should take **Tooled Up** as a **Gambit**.

Players may roll on, or pick from, the following table of starter weapons, or make their own using the **Weapons Traits** section (pg. 75):

Starter Ranged Weapons	
1	Pistol, Deringer (Personal—Concealable)
2	Pistol, Tranq (Personal—Stun)
3	Revolver, Snub-Nose (Personal—Concealable)
4	Pistol, Machine (Personal—Rapid Fire)
5	Pistol, 9mm (Personal—Precise)
6	Revolver, Single-Action (Personal—Intimidating)
7	Shotgun, Sawed-Off (Personal—Shot)
8	SMG (Personal—Rapid Fire)
9	Hand Cannon (Military—Armour Piercing, Loud)
10	Rifle, Sniper (Military—Long Range, Limited Ammo)
11	Rifle, Assault (Military—Rapid Fire, Loud)
12	Shotgun, 12-Gauge (Military—Intimidating, Loud).

Starter Melee Weapons

1	Knuckleduster (Improvised—Stun)
2	Switchblade (Improvised—Concealable)
3	Baseball Bat (Improvised—Intimidating)
4	Baton (Improvised—Stun)
5	Tire Iron (Improvised—Stun)
6	Boot Knife (Improvised—Concealable)
7	Crewman’s Wrench (Improvised—Stun)
8	Plasma Torch (Improvised—Armour Piercing)
9	Machete (Melee—Intimidating)
10	Mono-Edge Knife (Melee—Armour Piercing)
11	Stun Gun (Melee—Stun)
12	Martial Weapon.*

* See “MARTIAL WEAPONS”

MARTIAL WEAPONS

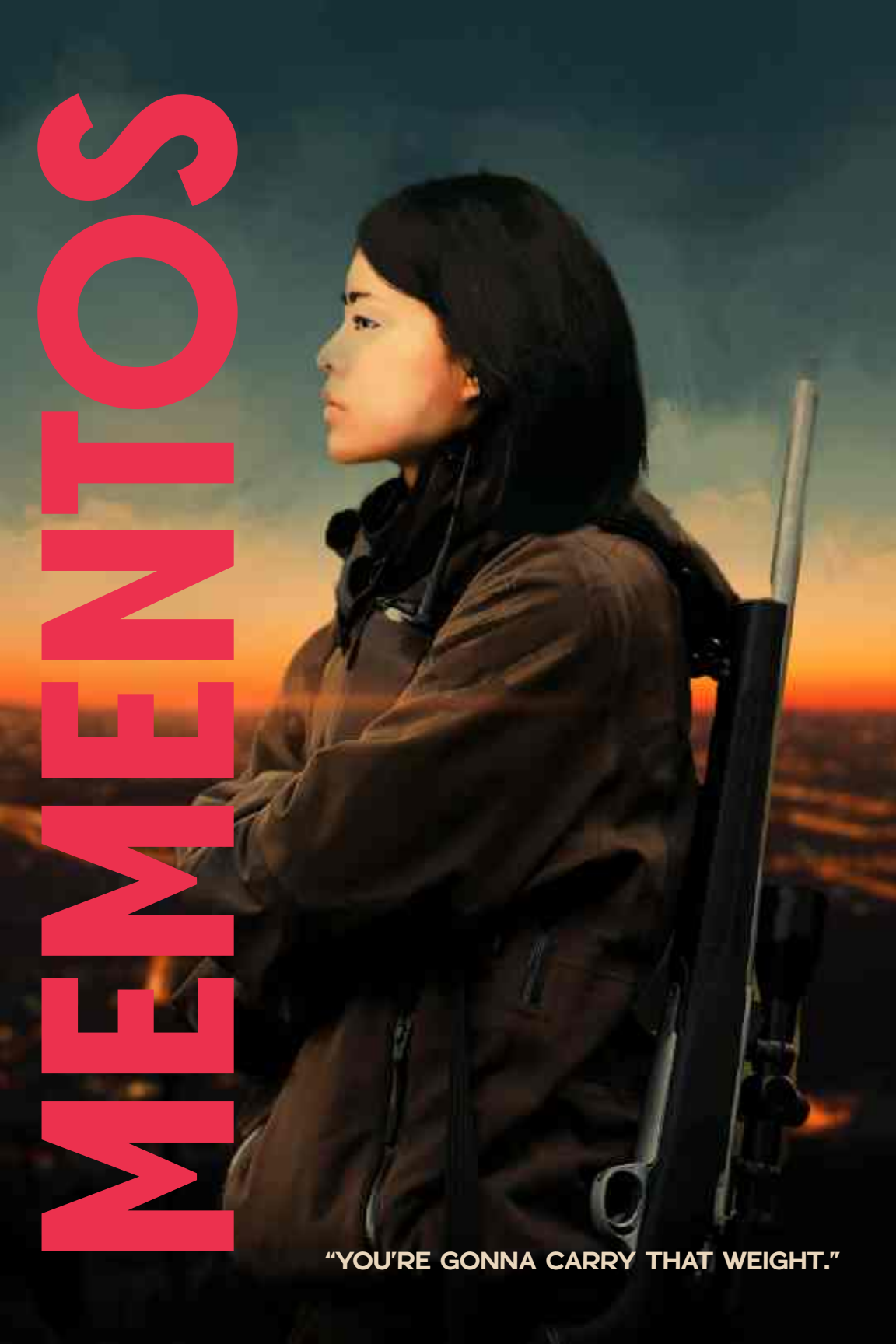
A Martial Weapon can be anything from a martial arts weapon, such as a pair of sai to a futuristic vibro-sword or mace. To represent this versatility, a **Martial** weapon must be one of the following; **Armour-Piercing**, **Concealable**, **Deadly**, **Defensive**, **Intimidating** or **Precise**, and must also be either **Conspicuous** or **Heavy**.

A full list of weapon Traits, and how to define your own weapons of choice can be found on **pg. 73**.



— Scrapped Rostovic Arms & Safety marketing campaign circa 29XX.

MEMENTOS

A movie poster for the film 'Memento'. It features a woman with dark hair, wearing a brown trench coat, shown in profile from the chest up. She is looking towards the left. A large, black handgun is strapped to her back, with its barrel pointing upwards. The background is a dramatic sunset or sunrise over a city, with warm orange and yellow light on the horizon and a dark, cloudy sky above. The overall mood is somber and cinematic.

"YOU'RE GONNA CARRY THAT WEIGHT."

MEMENTOS are small trinkets, artifacts or keepsakes that reflect a character's life prior to the start of play. They can be used simply as narrative prompts for a character's backstory, or as critical plot devices in the uncertain future of the frontier galaxy.

Players may roll on, or pick from, the following table of Mementos, or make up their own.

INVENTORY

- During play, a character can generally carry:
- An item in each hand.
 - Two items in a coat, bandolier or bag.
 - Two items hung on a belt or tucked into a waistband.

Characters are also assumed to have ample pocket space for any number of smaller items, such as credits, chips or smokes. Large and bulky items may take up the space of two items.

Mementos	
1	Antique Sneakers
2	2m Credit Chip, for a defunct casino.
3	Former Crew Patch
4	Antique Dollar
5	Bounty on a Former Lover
6	Unclaimed Property Deeds
7	Credit from your First Bounty
8	Wallet Photograph
9	Former Crew Patch
10	War Veteran's Lighter
11	Sentimental Jewellery
12	Keys to your First Spaceship
13	Beloved, Battered Jacket
14	Flask of Favourite Spirit, No Longer in Production
15	Data Chip of Authority Secrets
16	Crime Syndicate Tattoo
17	Pet of Choice
18	Postcard from a Garden World

EQUIPMENT

REGARDLESS of their true calling, any half-decent spacefaring crew has an array of equipment at their disposal to help get their jobs done. Pieces of **Crew Equipment** are usually tech or equipment too valuable for an average person to own, and are therefore owned by the Crew as a whole. At the **Storyteller's** discretion, **Crew Equipment** might grant the **Upper Hand** on **Stat Checks**, make **Impossible Stat Checks** possible, or make possible **Stat Checks Trivial**, amongst other additional effects.

A Crew begins play with one piece of **Crew Equipment** for each Player Character.

INTEGRATING EQUIPMENT

If a piece of equipment is marked with an (Integrated), then the Crew Member who acquired it may choose to integrate it into the ship's systems prior to the start of play, in which case its usage is operated by the ship's Crew as an action. Anyone using the integrated piece can draw upon a ship's **System** instead of the character's relevant Stat. Integrated equipment doesn't require maintenance or as much care-taking, as they become part of a Crew's ship.

Pieces of equipment gained through play may be integrated later by an engineer or ship maintenance crew—though the costs and ramifications of this are at the Storyteller's jurisdiction. Once integrated into a ship, equipment cannot be easily removed, and by default cannot revert to its personal form after being integrated into a ship.

Crew Equipment*

1	D6 Poor Quality Space Suits
2	Cargo Scanner (Integrated)
3	Bio-Compass
4	Bugging Drone (Integrated)
5	Poor Quality Holo-Drone
6	D3 Hull-Breaching Charges
7	Retrieval Drone (Integrated)
8	Rudimentary Android (Integrated)
9	D3 Good Quality Space Suits
10	Night Vision Scanner
11	D3 EMP Grenades
12	Warrant Scanner (Integrated)
13	D3 High Quality Fake IDs
14	Authority Monitor (Integrated)
15	Fence Drone (Integrated)
16	D3+1 System Communicators
17	D6 Remote Explosives
18	Planetary Scanner (Integrated)

*An expanded equipment roster and further explanations of equipment can be found on **pg. 97**.

BROUGHT TO YOU BY:





YOUR SOUNDTRACK

Players should think of a suitable song, theme, or piece of music to serve as their character's leitmotif. This isn't a necessity, but can be useful for when **Trouble's Brewing**, for a **Swansong**, or simply when your character is pulling off something suitably cool.

THE
DEL
Sat. Se
Stationpoint Brak
10001 DELAWARE ST. 1000
10001 DELAWARE ST. 1000
10001 DELAWARE ST. 1000



BRANDT

THE CREW SHIP

A second home for your found family of space-larers, a Crew's ship is a cornerstone in many Space Westerns. Given the average crew will spend a great deal of time travelling aboard or relying on their ship's facilities, ships should be characterful establishments filled with soul and character. As a final act of cooperative setup before play, players generate their ship's aspects together, unless the Storyteller has a particular pre-generated vessel in mind.

By default, a Crew's ship at the start of a game is **Medium** in Size. It should have:

+2 in one stat, +1 in another, and +0 in the final Stat.

To learn about ship stats, see pg. 82.

d6 Former Purpose		d6 Ship Origin	
1	Unknown, Records Wiped	1	Found in a junk heap—who'd throw this away?
2	Bounty Hunter's Ship	2	Claimed by force—hard won.
3	Gambler's Barge	3	Won on a gamble—you got lucky.
4	War Vessel	4	Restored from a graveyard—but how well?
5	Scrapper's Hauler	5	Bought at auction—a bargain, or a huge regret?
6	Authority Vessel	6	Stolen—watch your back.



MOBILITY: +1

BODY: +0

SYSTEMS: +2

SIZE: MEDIUM

d6 Ship Chassis

- | | |
|---|--|
| 1 | Enviably ornate, turns heads in dock. |
| 2 | Pitifully patched up, falling apart. |
| 3 | Antique, sought-after by collectors. |
| 4 | Intimidating, a former war vessel. |
| 5 | Sleek, slender and fashionable—the latest model. |
| 6 | Large, lumbering and obtuse—a real heavyweight. |

d6 Ship Weapon

- | | |
|---|---|
| 1 | Gatling Gun (Personal—Rapid Fire) |
| 2 | Mining Laser (Improvised—Explosive) |
| 3 | Pulse Laser (Personal—Precise) |
| 4 | Multi-Cannon (Military—Heavy) |
| 5 | Salvage Claw (Improvised—Bind) |
| 6 | Missile Rack (Military—Explosive, Limited Ammo) |

d6 Additional Features

- | | |
|---|---|
| 1 | Functional med bay, poorly stocked. |
| 2 | On-board AI. Callous, if not resourceful. |
| 3 | Galactic map deck, makes travel a breeze. |
| 4 | Android crew, bound to the ship. |
| 5 | Holodeck, often faulty. |
| 6 | Excellent reputation from former use. |

THERE is little rhyme or reason to how Interstellar Outlaws—or anyone, for that matter—name their vessels. Ships in the Frontier Galaxy often take their names from famous places, a Crew’s favourite song, or the name of lost loves, pioneering individuals or inspiring trend-setters. They can also be a mere phrase or word that an outlaw heard in passing and fixated on before blowing several hundred credits having it sprayed onto the side of their junker.

d100 Assorted Ship Names, Pt. 1

1	Hound Dog	26	Peace Frog
2	Street Fighting Man	27	Band of Gold
3	Desperado	28	Murakami
4	Thunderbird	29	War Pig
5	Nautilus	30	Surfer Rosa
6	L.A. Woman	31	Ellison
7	21st Night of September	32	Sultan of Swing
8	Appetite for Destruction	33	Dirty Deeds
9	Rosalita	34	Seraph
10	Heart of Glass	35	Rhinestone Cowboy
11	Ohio	36	Albatross
12	Brass Monkey	37	Ol' 55
13	Memphis	38	Ramblin' Man
14	Wayward Son	39	Ishimura
15	Steinbeck	40	Hemingway
16	Long Tall Sally	41	The Killing Moon
17	Second Hand News	42	Proud Mary
18	Fortunate Son	43	The Chain
19	Monday	44	Belafonte
20	Asimov	45	Woodstock
21	Boardwalk	46	Watanabe
22	Sign 'O' The Times	47	Wichita Lineman
23	Midnight Train	48	Piper Maru
24	Tennessee	49	Purple Rain
25	Calypso	50	Rolling Stone

A simple method for checking a ship's name is to ask yourself how cool it sounds to say "I'm aboard the X."

d100 Assorted Ship Names, Pt. 2

51	Blast Tyrant	76	Tiny Dancer
52	Wildflower	77	Blackhammer
53	Downtown Train	78	Maiden
54	Runaway	79	Desire
55	Rebel Yell	80	Captain Jack
56	Pequod	81	Tusk
57	Mississippi Queen	82	Sweet Jane
58	Hanged Man	83	Heartbreaker
59	Ruby Tuesday	84	Killer Queen
60	Crazy Diamond	85	Hope
61	Jackdaw	86	Unchained Melody
62	Eminence Front	87	Icarus
63	Black Dog	88	Kind of Blue
64	Black Rider	89	Queen Bitch
65	Interceptor	90	Time of the Season
66	Spirit in the Sky	91	Erebus
67	Lady Marmalade	92	Miéville
68	El Condor Pasa	93	Demeter
69	La Bamba	94	Empress
70	Angelou	95	Lucille
71	The Trooper	96	Bitches Brew
72	Shadowjack	97	Peggy Sue
73	Kestrel	98	Cosmic Dancer
74	Hell's Bells	99	Santana
75	Barracuda	100	Alabama



GAMBIT

A FIGHTER, NOT A LOVER

No one can match you in a fight. The first time each **Session** you would spend **Heart** for **Exertion** during combat, roll a **Blues Check** instead. If successful, you do not spend **Heart**.

ACE PILOT

You've never met anyone who could match you behind the wheel. You can always use your **Savvy** instead of **Mobility** for **Stat Checks** while piloting a **Vehicle**. You can spend a point of **Heart** to choose two options instead of one when you roll a successful **Helm Ship Action**.

THE BANDIT

Through natural ability or training, you can move with incredible agility. When you use **Exertion** to reroll a die while performing physical feats of dexterity, thievery or agility, you may reroll up to two dice per **Heart** spent, instead of one.

BEAST

You are very intimidating. It has its benefits, including but not limited to rolling with the **Upper Hand** against the cowardly, or **Against the Odds** against those with something to prove.

BEAUTY

You are attractive by any measure. It has its benefits, including but not limited to rolling with the **Upper Hand** on **Checks** against the smitten, or **Against the Odds** against the envious.

BOOK LEARNING

Choose an academic or special interest field.

This could be anything from theoretical physics or biology to literature or history.

Roll with the **Upper Hand** on all **Stat**

Checks relating to knowledge in your field or specialization.

THE CAPTAIN

You lead your crew through thick and thin, and they'll always trust you. Once per **Scene**,

when you order one of your Crew to do something, they roll with the **Upper Hand** on that **Check**. Tell the other characters how you ended up in charge—or why you think you are.

DESPERADO

You can push yourself to the limit when it matters. When you use **Exertion** to reroll a die in combat, you may reroll up to two dice per **Heart** spent, instead of one.

DEVIL'S RIGHT HAND

A pistol is as much a weapon as it is an extension of your will. You always roll with the **Upper Hand** when **Attacking** with pistols, and never roll **Against the Odds**.



The Gambits of **Beauty** and **Beast** are not mutually exclusive by design—an individual can be both alluring and intimidating, and far be it from us to say who can or cannot be either or neither amongst the vast attitudes of the Galactic Frontier.

Similarly, the storyteller may choose to nullify or alter the effects of these traits if a character moves between star systems or planetary cultures wherein their appearance is no longer remarkable due to cultural or aesthetic shifts. A scarred, grizzled Bouncer from a hab-planet may not be considered an intimidating Beast on a mining colony full of tough, hard-bitten people for example, but they might gain the **Upper Hand** in conversations thanks to a camaraderie between the world-weary.

ENGINEER

You're always creating and designing new technological advancements. Design a new piece of **Crew Equipment** with the **Storyteller**. You own it or have it installed on your ship.

At the end of each **Session**, allocate an additional pip to a **Crew Project**.

FAST HANDS

You're the fastest gun in the Frontier Galaxy. When you roll **Initiative**, roll 2D3 instead and add the higher to your **Savvy**.

If the party is **Suprised**, you can still act on your first **Turn**.

FRIENDS IN LOW PLACES

You've known more than a few shady times. When you return to an old haunt and seek some old friends, roll a **Blues Check**. If you succeed, in addition to gaining a **Blues**, roll with the **Upper Hand** on your next check to obtain or coerce something from someone there.

THE GAMBLER

You are a master of misdirection, lies come as easily as breathing. When you use **Exertion** to reroll a die while gambling or bluffing, you may reroll up to two dice per **Heart** spent, instead of one.

GIFT OF THE GAB

You can compose yourself to spin compelling lies and convincing truths. When you use **Exertion** to reroll a die in a social situation, you may reroll up to two dice per **Heart** spent, instead of one.

GREASE-MONKEY

You can utilise your knowledge and abilities to complete engineering tasks others find impossible. When you use **Exertion** to reroll a die while tinkering, engineering or performing mechanical sabotage, you may reroll up to two dice per **Heart** spent, instead of one.

HAIL OF BLOWS

You can pummel your enemies into submission with attack after attack. Spend 1 **Heart** when making an **Attack** to make a second **Attack Against The Odds** with the same weapon this **Turn**.



HEARD IT THROUGH THE GRAPEVINE

You know everything and everyone. Once per **Arc**, roll a **Savvy Check** to discover something advantageous about the Crew's current predicament.

You roll with the **Upper Hand** on all **Checks** to gather rumours or obtain suppressed information.

HEART OF GOLD

You are known for your honesty and good intentions. When you speak meaningfully or from your heart, roll with the **Upper Hand** to persuade folks to believe you or help you out.

IT'S ALL IN THE DETAILS

You notice all manner of things others might not. You roll with the **Upper Hand** on **Observation Checks**.

JUST NUTS AND BOLTS

You are a mechanical wizard. When you come across a broken piece of technology, the **Storyteller** tells you what parts you need to fix it and how long it will take.

LIGHT-FINGERED

Through years on one side of the law or the other, you've learnt your way around combination locks and booby traps. You have the **Upper Hand** on **Observation Checks** to notice and identify locks, traps and other security measures, as well as **Stat Checks** to disable them.

LUCKY

Luck smiles down on you. Once per **Arc**, you can force yourself or any other character to reroll a single Check with either the **Upper Hand** or **Against the Odds** and choose either result.

MARKSMAN

With enough time, you can make one shot count. You can take a turn to line up a shot, examining a target and its movement. The following turn, **Attack** your target with the **Upper Hand** using a **Ranged Personal** or **Military** weapon, and ignoring any penalties from range and cover.

The **Storyteller** may allow the use of **Marksman's Aim** before combat starts, provided the character has had time to evaluate the situation, granting the **Upper Hand** on their first **Attack**.

MARTIAL ART

You are skilled in unarmed combat. When you **Attack** unarmed, you do not roll **Against the Odds**. To reflect a fighting style, grant your unarmed Attacks **Defensive**, **Intimidating**, or **Precise**.

SAWBONES

You're a skilled doctor. You always count as having the **Upper Hand** on **Healing** rolls or checks related to medicine.

In addition, at the end of each **Session**, roll a **Savvy Check** if any of the Crew need to recover **Heart**. Roll **Against the Odds** if you need to recover **Heart**. If successful, you do not accrue any **Debt** for recovering **Heart** for this **Job** - you managed medical supplies and resources efficiently.

SIDE HUSTLE

You have another job, duty or enterprise you squeeze in around being an Interstellar Outlaw. At the end of each session when calculating **Credits** and **Debts**, roll D3-1. You can add the result to either the job's **Credits**, or to your **Savings**. Tell the rest of the Crew what you do to make ends meet.

TOOLED UP

You have all the toys. Choose two:

- Gain an additional piece of **Crew Equipment**.
- Give one of your weapons an additional **Trait**.
- Take an extra weapon.
- Add a weapon to your ship.
- You wear a degree of **Armour**: the **Target Number** to hit you in **Combat** is 9.

THE PERFECT LIE

When you tell someone a lie with a straight face, they always believe you. Once per **Session**, you can perfectly convince someone of a lie.

TECHNICAL EXPERT

You belong in the guts of a spaceship. You can always use your **Grit** or **Savvy** instead of **Body** on **Checks** to repair a Vehicle. You can spend a point of **Heart** to choose two options instead of one whenever you roll a successful **Repair Ship Action**.

THICK POCKETS

Your pockets bulge. You always count as having 2 **Credits** in **Savings**. Tell the other characters where your recent wad of cash came from.

You can surrender this **Gambit** at any time for D3 **Payoffs**—and remove it from your character sheet.

TRUE GRIT

You've got real guts. Once per **Session**, you may draw on your inner resolve to roll a **Stat Check** or **Attack** with the **Upper Hand**, using your **Grit** instead of the normal **Stat**.

UNSTOPPABLE

Bullets, knives and bombs aren't enough to slow you down. Once per **Arc**, you may choose to take only half damage from an **Attack**. Stacked with **Trouble Brewing**, this negates all incoming damage.

WELL-TRAVELLED

You've seen almost every spaceport in the Frontier Galaxy. Once per **Arc**, when you arrive on a new planet, city or spaceport you can announce that you have been here before. Tell the group about your time here, and generate a contact or location you know well. Gain a **Blues**.

WHEELS

You own a sweet ride. Treat it as a **Small Vehicle**, with total **Stats** of 2. It has no integrated equipment for now. Your **Crew Ship** has a hangar bay to accommodate it.

Trouble

EXPANDED

BEST SERVED COLD

They crossed you, and they'll regret it.

Answer two during character creation:

1. Who betrayed you?
2. What did they do?
3. Why did you trust them?
4. What did it cost you?
5. What is the one line you said you wouldn't cross to get revenge?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You remember what it cost you.
- ▶ You escalate a situation in an attempt to get revenge.
- ▶ You cross the one line you always swore you wouldn't.

BLOODTHIRSTY

The best way to end a fight is to be more willing to commit spectacular violence than your rival.

Answer two during character creation:

1. What was the first fight you ever won?
2. What scar do you wear with pride?
3. What enemies have you worked hard to earn?
4. When was the last time you killed someone you meant only to maim?
5. Which of your old friends now fears your brutality?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You lose your temper.
- ▶ You reach for weapons before words.
- ▶ You leave a foe cowering in fear.



BRICK IN THE WALL

You're just a normal, well-functioning person. No angst. No trauma. Nothing. How did you end up here?

Answer two during character creation:

1. How did you manage to have such an uneventful childhood?
2. Which friend owes you a favour?
3. What is your most disarming feature?
4. Which one person doesn't like you very much?
5. How did you end up on the road and not in a normal job?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ Someone takes advantage of your good nature.
- ▶ You do something unremarkable.
- ▶ Someone trusts you when they wouldn't trust a normal outlaw.

CLOSE TO YOUR CHEST

You have come into information that is incredibly dangerous, highly sought after or scandalous. You know something you definitely shouldn't know.

Answer two during character creation:

1. What is your secret?
2. Who will you hurt by revealing it?
3. What do you gain from keeping it?
4. Who could benefit knowing it?
5. Who else shares your secret burden?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You keep your secret, to the detriment of others.
- ▶ You selfishly hold your tongue.
- ▶ Keeping your secret negatively affects your daily life.

DEVIL IN THE BOTTLE

*You tell your friends you're high functioning.
You ain't.*

Answer two during character creation:

1. What is your favourite kind of booze?
2. Where is your favourite haunt? Do they like you there?
3. What is the stupidest thing you ever did while drunk? Who did it piss off?
4. Who is your oldest drinking buddy?
5. What is your signature hangover cure?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You do something while drunk that reminds you of that other time you did a stupid thing.
- ▶ You go cold turkey for more than a day or two.
- ▶ You wrestle with the consequences of a hangover.

A HIGHER CAUSE

You have a religious creed, and whilst this is not a trouble in itself, such ideologies rarely mesh well with those of the Interstellar Outlaw.

Answer two during character creation:

1. What distant thing do you pray to?
2. What are the core tenets of your faith?
3. What miracle have you seen?
4. When was your faith challenged?
5. Which friend shares your faith?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ Someone else rejects your faith.
- ▶ Your faith compels you to take some foolish action.
- ▶ You bend a core tenet of your faith.

CROOKED ESTABLISHMENTS

There are many types of organisation you can be **In Too Deep** with: criminal gangs, mercenary companies, military units, police departments, corporations. In **ORBITAL BLUES**, the only difference between a gang member and cop is that one of them is definitely a fascist.

IN TOO DEEP

You got involved with the wrong people and did things you ain't proud of.

Answer two during character creation:

1. Which unsavoury organisation did you work with?
2. Which lawman remembers your face?
3. At what point did you realize you'd gone too far?
4. How did you wriggle free? Are you off the hook?
5. Which old friend would help you with something illegal if you asked nicely?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You rely on a talent you learned from an old friend.
- ▶ You hold yourself back from violence that used to be second nature to you.
- ▶ You force someone to do something they don't want to do.

LOST IT ALL ON THE RIVER

You gotta play the hand that life gives you. You love to gamble, and you never fold.

Answer two during character creation:

1. What game do you play?
2. In what den of vice did you win your first fortune?
3. What is your tell when you are bluffing?
4. Which old friend saw you lose big?
5. What's the most you ever lost in a single hand? Who did you lose it to?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You defy the odds and win big.
- ▶ You make an outrageous bluff.
- ▶ You go all-in and live to regret it.

LOVESICK

You had a lover, but now they're gone. It doesn't feel all that good.

Answer two during character creation:

1. How did you meet your lost love?
2. Who said "I love you" first?
3. How did you spend your happiest day together?
4. When did you realise it was over?
5. Where did it end?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ Something reminds you of them and it stings a bit.
- ▶ Something reminds you of them and it makes you miss them so much.
- ▶ Something reminds you of them and it makes you feel empty.

ON THE RUN

You crossed someone you shouldn't have, and fled like a dog.

1. Who are you running from, and why?
2. Are you guilty of what they accuse you of doing?
3. Why didn't you stand up to them?
4. Who helped you escape?
5. Who did you leave behind?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You evade a problem instead of fighting it.
- ▶ You see your pursuers when they are not there.
- ▶ You abandon someone to escape.

ORBITAL BLUES

Reality is ruthless. Everyone else is fighting the Blues too, but you lost big.

Answer two during character creation:

1. What caused the onset of the blues?
2. What did you enjoy before the blues?
3. What makes you peel yourself out of bed each day?
4. How do you cope with the blues?
5. Who helps you through the blues?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You wrestle with the blues.
- ▶ You inflict the blues upon another.
- ▶ You see someone enjoying something the blues have spoiled for you.

PAPA WAS A ROLLING STONE

Perhaps Dad was the highest roller this side of Renewed Vegas, or Ma was the best Bounty Hunter who ever held a .45. Whatever it was, you will always and forever live their shadow.

Answer two during character creation:

1. Whose shadow do you live under?
2. What were they (in)famous for?
3. How do you hope to outdo them?
4. How does their reputation haunt you?
5. How did you get out from under them?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ Your forebear's reputation undermines your achievements.
- ▶ Your abilities are doubted against your predecessor's.
- ▶ Your abilities or achievements are compared to theirs.



PARTY ANIMAL

You know how to live. Let no one else tell you anything else.

Answer two during character creation:

1. Where do you go to blow off steam?
2. What is the worst crime you have done while just trying to have a good time?
3. Who do you party with?
4. Which narcotics help you find that ever-fading zen?
5. What feeling do you bury deep beneath drugs and bad decisions?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You enjoy yourself more than you probably should.
- ▶ You do a very stupid thing in a very serious situation.
- ▶ You cover up your true feelings with debauchery.

RELUCTANT VAGABOND

You had a nice life somewhere, or at least something that was comfortable or easier for you than the life on the road. You miss it so much it eats you up inside.

Answer two during character creation:

- ▶ What did you leave behind?
- ▶ What forced you on the road?
- ▶ Can you ever go back?
- ▶ Where are you headed?
- ▶ Who is waiting for you there?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You remember what you left behind.
- ▶ You see others living comfortable, stable lives.
- ▶ You complain about your new life.



THE ROAD NOT TAKEN

Something has passed you by, and you can't stop thinking about it.

Answer two during character creation:

1. What choice do you now regret?
2. Why did you not take the other path?
3. What is stopping you from changing your mind now?
4. Whose respect did you lose when you chose this path?
5. How would the other path have improved your life?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You think of the path you left behind.
- ▶ You are reminded of the realities of your chosen path.
- ▶ You unsuccessfully attempt to change your path.

STRUGGLING ARTIST

You're an artist. One day they'll recognise you. They all will.

Answer two during character creation:

1. How do you express your talent?
2. Who believed in you?
3. Why did you never make it big?
4. Who told you you could never manage it?
5. When did you finally admit it was not going to work out?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You rely on your talent.
- ▶ Something reminds you of your failure.
- ▶ Someone comments on your talent.

TOO BIG FOR YOUR BOOTS

You are the best at something, and you know it. God help anyone who tells you otherwise.

Answer two during character creation:

1. What field do you dominate?
2. What are your vast accomplishments?
3. What rivals languish in your shadow?
4. In what dark moments do you doubt your supremacy?
5. What others helped you reach your lofty peak?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You put others down.
- ▶ You list your accomplishments.
- ▶ You fail to prove your superiority.

THROUGH YOUR TEETH

You've never found an honest word that wasn't out performed by a well placed lie.

Answer two during character creation:

1. Where did you learn to lie?
2. What is the biggest thing the truth ever cost you?
3. How do you turn lies into money?
4. Whose trust did your silver tongue cost you?
5. Who would seek your ruin if they knew the truth?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ Someone doesn't trust you even though they should.
- ▶ You lie out of habit when you do not need to.
- ▶ You accidentally reveal something true about yourself through a lie.

TIME BEHIND BARS

You spent some time in prison for crimes you did (or didn't) commit. You're out now, but it changed you.

Answer two during character creation:

1. What were you convicted for? Did you do it?
2. What uncommon skills did you learn while you were inside?
3. What friends did you make while you were inside?
4. What enemies did you make while you were inside?
5. Where did you serve your sentence? How long was it?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ Something reminds you of your cell or cellmates.
- ▶ Something reminds you of your jailers.
- ▶ You use a skill you learned while you were inside.

YELLOW-BELLIED

They called you a coward. Worst is, they ain't wrong.

Answer two during character creation:

1. Why are you so scared?
2. Which friend did you lack the stomach to stand up for?
3. What ideal did you betray because you were not strong enough?
4. Who did you try to stand up to, and what did it cost you?
5. Who always stood up for you no matter what happened?

Whenever you answer one of these questions during play, gain 1 **Blues**.

Gain 1 **Blues** when:

- ▶ You bottle it up.
- ▶ You ruminate on the worst thing that could happen in this situation.
- ▶ Someone calls you a coward, and they're right.

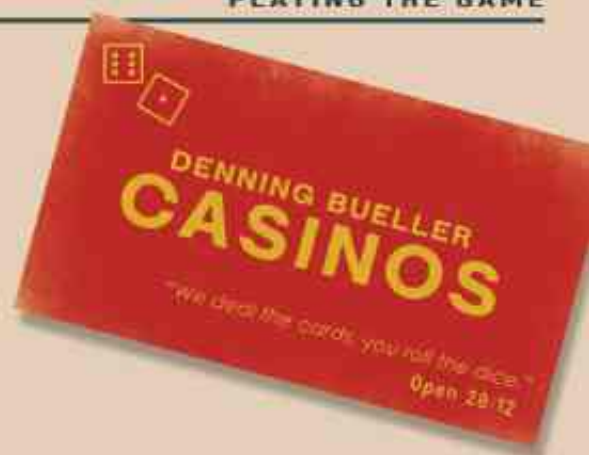
playing the game

ONE player assumes the role of the **Storyteller**. They narrate the story of the player characters, known as **Interstellar Outlaws**, as the players describe how their Interstellar Outlaws act in the narrative.

Interstellar Outlaws band together to form **Crews**, and go about their lives in a difficult galaxy, undertaking jobs and developing their relationships with one another to best survive the harsh universe of the Frontier Galaxy.

If you're new to roleplaying, **ORBITAL BLUES** might seem unlike other roleplaying games you've heard of or played before—it's a space western rather than fantasy, and there's a notable lack of dragons, quests and gold. The general role of these aspects are replaced with **Marks**, **Jobs**, and **Credits** respectively, but we'll talk more about those later.

First, let's explore the basics—the game's stats, how to roll dice, and how **ORBITAL BLUES** measures how well Interstellar Outlaws are surviving their tumultuous lives.



STAT CHECKS

The basic mechanism in **ORBITAL BLUES** is the **Stat Check**, for when a player character or NPC attempts something with a chance of failure. Opening an unlocked door doesn't require a **Stat Check**, but forcing open a jammed, locked or blocked door does. Walking across a clear room won't incur a **Stat Check**, but quickly traversing a room filled with security measures will. Remembering your home-world doesn't, but recalling an obscure historical fact about it might.

Stat Checks also determine how well one shrugs off narcotics, dodges explosions or resists a vice.

A **Stat Check** uses one of the **Stats**: **Muscle**, **Savvy** or **Grit** (pg. 11).

To make a **Stat Check**, roll 2D6 and add your relevant **Stat**. If the total is 8+, you succeed. Otherwise you are unsuccessful and the action fails. Regardless, the **Storyteller** narrates the result.

A **Stat Check's Target Number** is always 8. If a situation is harder or easier, roll with the **Upper Hand** or **Against The Odds**.



THE UPPER HAND

Roll with the **Upper Hand** for tasks that are easier than an average **Stat Check**—whether due to a **Gambit**, training, equipment or environmental circumstance. For example, you roll with the **Upper Hand** to open a stuck door if you have help, a crowbar, or if the mag-lock circuits are blown.



To roll with the **Upper Hand**, roll 3D6 and discard the lowest die before adding the appropriate **Stat**.

AGAINST THE ODDS

Roll **Against The Odds** for tasks harder than an average **Stat Check**—whether due to an **Advancement's** adverse effects, a **Consequence**, lack of training or equipment, or environmental circumstances. For example, you roll **Against the Odds** to open a stuck door when you are injured, in waist deep water, or if the door is well-constructed or jammed.



To roll **Against The Odds**, roll 3D6 and discard the highest die before adding the appropriate **Stat**.





MULTIPLE INSTANCES

Each instance of the **Upper Hand** cancels out one instance of **Against the Odds**, and vice versa. If a character with a crowbar (**Upper Hand**) tries opening a rusty iron door (**Upper Hand**) while in low gravity (**Against the Odds**), they roll with the **Upper Hand**, as the two circumstances granting the **Upper Hand** outnumber the one **Against the Odds**. However, if the door turns out to be blocked by something on the other side (another instance of **Against the Odds**), they all cancel each other out and you roll 2D6 normally.



Stat Checks use a maximum of three dice. Having multiple instances of the **Upper Hand** or **Against the Odds** does not grant extra dice, but having three or more instances of either (after cancelling) can make a **Stat Check Trivial** or **Impossible**.



A **Stat Check** with three or more instances of the **Upper Hand** after cancelling is **Trivial**. It succeeds automatically, without a **Stat Check**.

Likewise, a **Stat Check** with three or more instances of **Against the Odds** after cancelling is **Impossible**. It fails automatically, without a **Stat Check**.

OBSERVATION CHECKS

You make **Observation Checks** to discern an environment's unusual features—to see, smell or hear something that isn't trivial to notice. Characters can (normally) hear companions' speech in a quiet room, but might not hear it amid a roaring crowd or a blistering gunfight.

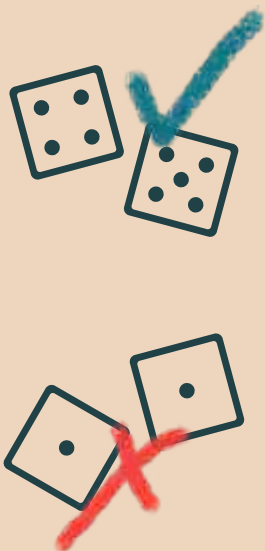
Observation Checks could determine if a character recognises a bounty in disguise, spots a gun in the coat of an otherwise unassuming civilian, or knows the weight of false chips at the casino.

Following the **Storyteller's** initial description of a location, players may ask for further details, potentially requiring an **Observation Check**. Alternatively, the **Storyteller** may request an **Observation Check** to notice hidden details or dangers such as traps or enemies.

Unlike **Stat Checks**, an **Observation Check** has no modifier: simply roll 2D6 against a target of 8+ to succeed, otherwise you fail. Either way, the **Storyteller** narrates what the character observes.

NOTE: Passing a self-induced **Check** may not uncover anything worth describing, which the **Storyteller** should explain. Making an **Observation Check** isn't just checking if they noticed something but if the character considers it noteworthy. The character might spot a gun in a civilian's coat, only for that to be a common occurrence on that planet, or they might unwittingly spoil a heist by calling on the false chips.

On a failure, the **Storyteller** can provide a description reflecting uncertainty, or provide unreliable or partially correct information.



THE MEASURE OF TIME

ORBITAL BLUES is a cinematic game, and player characters tend to lead scatter-shot lives, with dramatic moments interspersed with travel, downtime, and perhaps even day jobs. As such, we measure time in **Scenes** and **Arcs**. These are particularly important for the duration of **Gambits**, **Troubles** and **Traits**.

A **Scene** is, as in other media, defined by one or two connected backdrop locations, and a few key events, exchanges or altercations. A **Scene** could be a tense moment at the casino, a bar fight that spills out into the street, or a particularly heated argument on the bridge between jobs.

A **Session** is a collection of **Scenes**. It is the period in which the players sit down and play the game together. They tend to last a couple of hours and act as episodic windows into the lives and adventures of player characters.

An **Arc** is a collection of **Scenes** in **Sessions**, loosely establishing a given narrative. Depending on the pace of your game, an **Arc** could be anything from the events taking place over one black-out weekend (maybe a single **Session**), to a several-year hunt for a particularly notorious bounty (several sessions or more).

ORBITAL BLUES: ARRIVALS + DEPARTURES

Arc-AN UNCHAINED MELODY		NOW ARRIVING	Arc-RENO-12		NOW DEPARTING
Arc-SUTLER-47		NOW DEPARTING	Session 03.12 ON TIME		
Session 01.12	ON TIME		Scene 301	ON TIME	
Scene 104	ON TIME		Scene 308	POSTPONED	
Scene 111	ON TIME		Scene 315	CANCELLED	
Scene 118	DELAYED		Scene 322	ON TIME	
Scene 125	POSTPONED		Scene 329	RESCHEDULED	
Session 02.12	ON TIME		Session 04.12	DELAYED	
Scene 201	RESCHEDULED		Scene 405-426	DELAYED	
Scene 208	ON TIME		Session 05.12	RESCHEDULED	
Scene 215	ON TIME		Scene 503	ON TIME	
Scene 222	FINAL BOARDING		Scene 510	FINAL BOARDING	
Arc-SUTLER-47		NOW ARRIVING	Arc-RENO-12		NOW ARRIVING

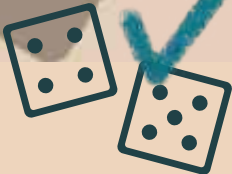
EXERTION

Characters can spend **Heart** on **Exertion** to overcome poor dice rolls. After you roll a **Stat Check**, **Observation Check** or **Attack**, or after an opponent rolls an **Attack** against you (but before the **Storyteller** narrates the roll's result), you can spend any amount of **Heart**, and reroll one die for each **Heart** spent.

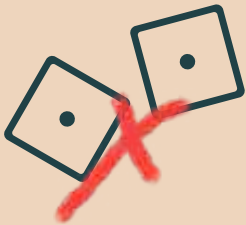
Regardless of the outcome, the new results stand. You can never use **Exertion** to reroll a die you have already rerolled.



BLUES
Check



A character makes a **Blues Check** whenever something terrible happens to them. It is a measure of stress and turmoil for an outlaw. **Blues Checks** often relate to a character's **Troubles**, but anything that saddens them might call for a **Blues Check**.



To make a **Blues Check**, roll 2D6 and add your **Grit**. If the total is 8+, you are shook up, but you take it in stride—gain 1 **Blues**. If the total is 7 or less, the feeling passes, and you gain no **Blues**.

Trouble's BREWING

Once per **Arc**, if you have at least 8 **Blues**, you can declare one of your **Troubles is Brewing**. Your soundtrack plays as you try to assuage your **Blues** by confronting the source of your **Trouble**. You might seek a verbal confrontation or a violent one. You might have a depressive or manic episode, indulge a vice or merely wallow in your **Blues**.

For the rest of the **Scene**, you can spend **Blues** for **Exertion** instead of **Heart**. You take half damage from all **Attacks** during this **Scene**.

At the end of the **Scene**, reset your **Blues** to 0 then choose one of the following:

- ▶ Gain a new **Trouble**, potentially also gaining a new **Gambit**.
- ▶ Restore all missing **Heart**.
- ▶ Increase a **Stat** by 1—to a maximum of 3.



Have your say!



**Station Administrator,
Sector Governor,
Enforcement Commissioner
and Corporate Representative
are all on the ballot this year.**

paid for by the Allied Council on Confederated Voters

MONEY

YOU want it, your creditors need it, and for some reason, your friends are always asking for it, too. The Frontier Galaxy lives and breathes on cold hard credit chips, and player characters are no exception. Money comes and goes quickly and in great amounts in the gig economy—Interstellar Outlaws have to watch their **Credits** and **Debts**.

At the end of each **Session**, the **Crew** calculates their **Credits** and **Debts**, and discuss how they collectively feel the effects of the balance going forward.

Credits and **Debts** reset to zero at the end of an **Arc**. Maintenance costs on a spaceship are so high there is always something that needs fixing, and creditors typically understand that Interstellar Outlaws never sit still for too long.

CHENGLEI & PARTNERS
INTERGALACTIC BANKING

"Money! The root of all happiness!"

DEBTS

At the end of each **Session**, gain 1 **Debt** if:

- ▶ Your ship needs repairs.
- ▶ You crashed your ship.
- ▶ You used your ship to fly between planets.
- ▶ You used your ship to fly between systems.
- ▶ You have an outstanding **Loan**.
- ▶ You fired a weapon with **Limited Ammo**.

Additionally, gain 1 **Debt** for each Crew member who was injured or otherwise required medical assistance to recover **Heart** during a **Session**, to reflect received or incoming medical bills.

You may also spend money on assets or other purchases during the **Session**, which accrues additional **Debts**.

CREDITS

At the end of each **Session**, you get paid in **Credits** for doing jobs or selling important items.

- ▶ **2 Credits** for a simple job, like capturing a minor criminal for bounty, moving simple goods a short distance or roughing up some local criminals.
- ▶ **4 Credits** for a standard job, like apprehending a career criminal for bounty, transporting goods between planets or dealing with a gang.
- ▶ **6 Credits** for something more complex or dangerous, like capturing a wanted mob boss, moving illegal goods across the system or murdering someone.
- ▶ **8 or more Credits** for incredibly dangerous jobs, like bringing down an entire gang, getting involved in drugs or weapons trafficking, or robbing a bank.

Illegal work tends to pay more **Credits**, but has its own risks.



BALANCING THE BOOKS

After assessing your **Credits** and **Debts** at the end of each **Session**, if your **Debts** are greater than your **Credits**, roll or choose one of the following:

	Ledger
1	You take out a Loan from an amenable contact.
2	If you have at least 1 Savings , lose them all.
3	A friend helps you make ends meet—now you owe them a favour.
4	You lose a friendly contact.
5	You gain an unfriendly contact
6	You sell something important.

If your **Debts** are 3 greater than your **Credits**, roll or choose a second time. Alternatively, the **Storyteller** might tell you which option has happened, without allowing you being able to choose.

If your **Credits** are greater than your **Debts**, roll or choose one of the following:

	Ledger
1	You bank the money—gain the Credits banked as Savings .
2	You pass on your windfall to a friend—now they owe you a favour.
3	Reset your Ship's Stats to full.
4	You advance a Crew Project by 1 pip.
5	You lose an unfriendly contact.
6	You pay off a Loan .

If your **Credits** are 3 more than your **Debts**, roll or choose a second time.



SAVINGS

In this economy? Though unlikely, it is possible for a Crew to have more credits than they know what to do with. In this case, they may put their excess **Credits** into **Savings**. This is a separate pool of **Credits** that can only be stored or retrieved by visiting a bank or ATM, but otherwise does not affect the active balance between a Crew's **Credits** and **Debts**. **Savings** can be spent to:

- ▶ Invest in **Organizations**, requiring a buy-in of at least 10 **Credits**.
- ▶ Hire individual **Goons** for **one Credit** each, per **Session**.
- ▶ Hire a **Mob** of 6 **Goons** for a total of **four Credits**, per **Session**.

CREW PROJECTS

Some Crew members spend their downtime assembling, designing or saving for pet projects, **personal interests** or upgrades to their Equipment.

At the end of each **Session**, if your **Credits** are higher than your **Debts**, one of the options is to advance a **Crew Project** by **1 Pip**. When a **Crew Project** has **4 Pips**, you may do one of the following:

- ▶ **UPGRADE THE SHIP:** Increase one of the Ship's **Stats** by 1, up to a maximum of 3.
- ▶ **OBTAIN AN ASSET:** Create or purchase a new piece of **Crew Equipment**.
- ▶ **SCIENTIFIC BREAKTHROUGH:** Invent a design for a new piece of **Crew Equipment**. You'll need to **Obtain an Asset** to get a working prototype.
- ▶ **UPGRADE WEAPON:** Add a keyword to a ship or Crew member's **Weapon**.



Simplicity
is the
ultimate
sophistication.



Introducing
Mahara III,
the personal
system computer.

COMBAT

WHETHER it's a quick flash of switchblades in the street, a deadly brawl atop a moving mag-train or an adrenaline-fuelled raid on a high-rise apartment full of mobsters, combat is likely to break out in the highly-strung Frontier Galaxy.

To fairly measure the exchange of bullets and blows in combat, time is divided into **Rounds** whenever a fight breaks out. Each **Round** represents a scant few moments—around 10 seconds of in-game time. During a **Round**, characters take **Turns** in an order determined by their **Initiative**. **Turns** last a few short seconds, and encompass a character taking a quick couple of actions.



— Common Political Mantra of the anti-expansionist
New Ohio movement, Poster (date unknown)

INITIATIVE

Initiative determines the order of **Turns** within a **Round**. To determine **Initiative**, each character rolls D3 and adds their **Savvy**, taking into account any modifiers from **Gambits**. Characters take **Turns** in descending Initiative order.

In the event of a tie, the character with the higher **Savvy** acts first—in cases of tied **Savvy**, characters act before any enemies. When two characters are tied, the players decide who goes first. When two enemies are tied, the **Storyteller** decides their order.

Recalculate **Initiative** at critical or dramatic moments, with +1 or -1 modifiers awarded based on the narrative circumstances of the conflict.

SURPRISE

In the rough-and-tumble landscape of the Frontier Galaxy, fair fights rarely happen. Ambushes are laid, guns are taped under tables, and tempers rise quickly. A character who is not ready for combat is **Surprised**, and cannot move or take any actions on their first **Turn** in **Initiative**.

KNIVES TO A CINEMATIC GUNFIGHT

Guns can be clunky and slow compared to the simplicity of a **Melee** weapon. When rolling **Initiative**, characters using a **Melee** weapon roll 2D3 and add the higher result to their **Savvy**.

Once per combat, a character using a **Melee** weapon against opponents armed with guns can choose to make one roll with the **Upper Hand**. They could use the roll to close the gap at a weak point in the enemy gunline, disarm a hitman, or make the critical slide over the hood of the mobster's car to get started with the hand-to-hand.

RANGES

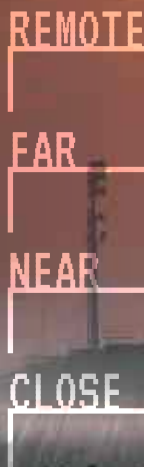
Distance and space in combat is simplified into four bands called **Ranges: Close, Nearby, Far** and **Remote**.

CLOSE is melee range. **Close** characters can exchange blows or whisper secrets.

NEARBY is the size of a small room. **Nearby** characters can talk without shouting, toss things to each other without difficulty, or move to **Close** at a moment's notice.

FAR is shooting range. **Far** characters need to raise their voices to communicate.

REMOTE characters have a lot of space between them. **Remote** characters require specialised weapons or equipment to interact. **Remote** fighting requires scoped weapons, and communication requires a phone, earpiece or radio.



REMOTE

FAR

NEAR

CLOSE



RANGES IN PLAY

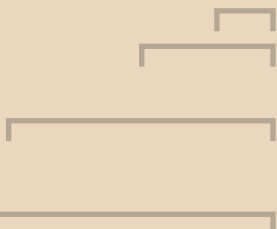


Use common sense to decide how **Range** bands affect play. Some suggestions:

ATTACKING

- ▶ You can declare a melee **Attack** against any enemy at **Close** range.
- ▶ The ideal **Range** for **Hand Weapons** is **Nearby**.
- ▶ The ideal **Range** for **Standard Weapons** is **Far**.
- ▶ Roll **Remote Attacks Against the Odds** (unless the weapon is **Long Ranged**).
- ▶ Roll ranged **Attacks** at non-ideal ranges **Against the Odds**—and look out for friendly fire!

MOVING

- 
- ▶ **Moving** from **Close** to **Nearby** (or vice versa) requires an **Action**.
 - ▶ Moving from **Far** to **Nearby** (or vice versa) requires an **Action**.
 - ▶ Moving from **Remote** to **Far** (or vice versa) requires several **Actions**.

To move towards or away from an enemy while they are chasing or shooting at you, roll a successful **Savvy Check**. If you fail, either choose to stay put or allow the enemy to **Attack** you.

In a chase, both parties roll a **Savvy Check**. If both parties pass or fail, then they remain the same **Range**. If one party passes and the other fails, then the winning party closes/widens the gap by one **Range** band. If the chased party moves to **Remote Range** of their pursuer, they escape.

ATTACKING

As an **Action**, a character can make one **Attack**:

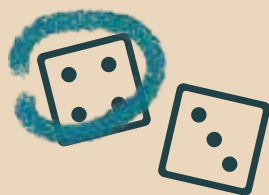
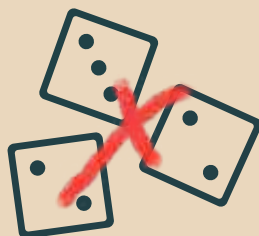
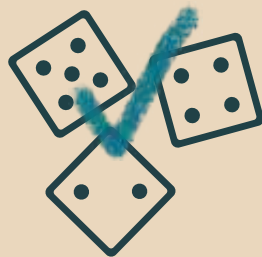
1. Determine the **Target Number** to hit the enemy. The default **Target Number** is 8, modified by **equipment** and **Gambits**.
2. Roll 3D6. Choose two of the dice and add the appropriate Stat for this type of **Attack**. If the total meets or exceeds the **Target Number**, the attacker successfully hits the enemy. If no two of the dice (with the added **Stat**) can meet the **Target Number**, the **Attack** misses—but maybe something bad or inconvenient happens instead.
3. On a successful hit, the remaining die serves as damage. Subtract its value from the target's **Heart**, plus any modifiers from the attacker's weapon.

When **Attacking** with the **Upper Hand**, roll 4D6 instead and discard the lowest die.

Similarly, when **Attacking Against the Odds**, roll 4D6 but discard the highest die.

A **Trivial Attack** hits automatically, regardless of the **Target Number**—roll 2D6 instead, and deal the higher die as damage, plus any modifiers.

An **Impossible Attack** has no effect on the target.



ATTACKING VEHICLES

Most weapons that can be carried by Characters won't do much to any but the smallest **Vehicles**. A six-shooter just won't cut it when staring down the barrel of a Grav-Tank.

Player characters can make **Against The Odds Attacks** against **Small Vehicles**, inflicting 1 point of **Stat** damage to the **Vehicle** on a hit. **Attacks** against **Medium** or **Larger Vehicles** are **Impossible** without specialist knowledge of their weaknesses or particular vulnerabilities. In most cases, these kinds of conflicts are probably better resolved narratively rather than with **Combat**.

HEALING

Whether it's with a few strips of gauze, a first aid kit, or a fully stocked med-bay, **Healing** of any kind requires two rolls. First, the character doing the **Healing** rolls a **Savvy Check**. Then, the character being **Healed** rolls a **Muscle Check**. Both of these rolls are susceptible to **The Upper Hand, Against the Odds**, or stat modifiers depending on the condition of either party or the resources available to the healer. If a Character is attempting to **Heal** themselves, they make the two rolls in order.

If both rolls are successful, the patient recovers D6 **Heart**, and receives adequate care or treatment. If one passes and the other fails, the patient recovers D3 **Heart**, and receives care with consequences or conditions as described by the **Storyteller**. If both **Checks** fail, the procedure is botched or otherwise ineffective.

SWING and a MISS

Telling a player they've missed and moving straight on to the next combatant is no fun for anyone. Wherever possible, misses should be given equal description and emotive focus as hits in combat. This not only keeps players engaged in the narrative of combat, but the result of failures could open up opportunities for other players, enemies, or even the wider narrative. In a shoot-out in a bar for example, shots that fly loose could smash open flammable liquors for other players to exploit, ricochet towards allies if characters aren't careful, or even injure civilians that later send heavy medical bills! However you handle combat, make sure everyone feels engaged and involved beyond the result of their dice rolls.

DEATH

When an antagonist or an **NPC** is reduced to 0 **Heart**, they die.

When a player character is reduced to 0 **Heart**, roll a D6. If the result is equal to or below their number of **Troubles**, their story comes to an end. *The Frontier Galaxy has gotten the better of them, and now it is their final curtain call.*

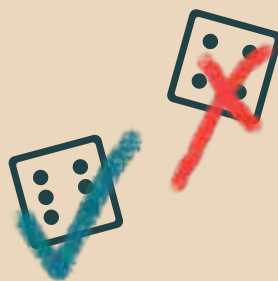
If the result is greater than their number of **Troubles**, they find themselves **Knocking on Heavens Door**.

DIVING SAVE

If you are **Close** to another character who is about to take damage that would reduce them to 0 **Heart**, you may make a **Diving Save**. You can only make a **Diving Save** if you have not yet had your turn in the current combat **Round**. A **Diving Save** can reduce the amount of damage your companion would take.

Characters declaring **Diving Saves** become the new target of the **Attack**, but take double damage—diving in front of fatal shots, parrying the deadly blows of a better combatant, or leaping upon grenades is rarely a safe business.

Characters have no obligation to perform a **Diving Save** for their allies, but should a character forgo a **Diving Save** that would have saved another character from death, they gain 1 point of **Blues**.



KNOCKING ON HEAVEN'S DOOR

Characters who find themselves **Knocking on Heaven's Door** are unconscious, delirious or injured, and rely on their companions to save them. When a character is **Knocking on Heaven's Door**, they may choose to disclose a great regret, fear or disappointment.

Without medical assistance, a character **Knocking on Heaven's Door** regains consciousness in 2D6 hours. They gain a new **Trouble**, too—skirting death takes its toll.

A character who disclosed a regret, fear or disappointment may spend the next **Arc** making amends for their regret, coming to terms with their disappointment, or facing their fear. A character who does this may, at the Storyteller's discretion, shake off the **Trouble** that they gained—and they still gain a **Gambit** if that additional **Trouble** would have gotten them one.

SWANSONG

If you reach the end of the road—troubles too great to manage, your debts too heavy, your race run—you may take your **Swansong**. A **Swansong** is a voluntary process—you go out in one final blaze of glory, complete with the soundtrack of your choice. You can declare your **Swansong** at the start of a Scene, provided you believe this is a fitting narrative end for your character, or that your death will drive the narrative forward for the rest of the Crew. A **Swansong** lasts for the duration of the **Scene** or combat, and has the following effects:

- ▶ You make all rolls with **The Upper Hand**.
- ▶ No **Attack** or **Action** you make may be reduced to **Against the Odds**.
- ▶ All **Attacks** you make are **Deadly**.
- ▶ You can make **Diving Saves** even if you have already acted this **Round**.
- ▶ You take no damage.
- ▶ You sustain a mortal wound in the **Scene**.
- ▶ You die at the end of the **Scene**.

“BANG.”

WEAPONS

WEAPON TYPES

Weapons come in 4 types—**Improvised**, **Melee**, **Personal**, and **Military**. Additionally, certain **Melee** weapons are also **Martial Weapons**. Use the armory in this chapter (pg. 78), or define your own weapons using the 'Choose One' trait after each type, below.

IMPROVISED WEAPON:

A discrete or lesser **Melee** weapon. **Improvised** covers tools used as weapons, like a wrench or box-cutter, as well as more humble weapons like knuckle dusters and switchblades. Fists are also considered **Improvised** weapons. Roll **Attacks Against The Odds** against **Mobs**.

CHOOSE ONE: **Bind**, **Concealable**, **Intimidating**, **Stun**.

MELEE WEAPON:

Dangerous but **Conspicuous**, **Melee** weapons are either explicitly designed to harm, or simply up to the task in the right hands. Common **Melee** weapons would be swords, stun-batons, or machetes.

CHOOSE ONE (in addition to **Dangerous** and **Conspicuous**): **Armour-Piercing**, **Defensive**, **Stun**, **Intimidating**.



PERSONAL WEAPON:

A small firearm, legal on most worlds—a pistol, sawed-off, or a low-powered hunting rifle.

CHOOSE ONE: **Armour-Piercing**, **Bind**, **Concealable**, **Intimidating**, **Precise**, **Rapid-Fire**, **Shot**, **Silent**, **Stun**.

MILITARY WEAPON:

A weapon meant to do harm to the wicked, or anyone else who stands in your way. Requires a license on most worlds. An assault rifle, shotgun, sniper rifle, or a grenade launcher. **Deadly** and **Conspicuous**.

CHOOSE ONE (in addition to **Deadly**): **Armour-Piercing**, **Explosive**, **Intimidating**, **Long Ranged**, **Rapid-Fire**, **Shot**, **Silent**.

CHOOSE A DRAWBACK (in addition to **Conspicuous**): **Heavy**, **Loud**, **Limited Ammo**.

MARTIAL WEAPON:

A **Martial** weapon can be anything from a martial arts weapon, such as a pair of Sai, to a futuristic vibro-sword or mace.

CHOOSE ONE: **Armour-Piercing**, **Concealable**, **Deadly**, **Defensive**, **Intimidating**, **Precise**.

CHOOSE A DRAWBACK: **Conspicuous**, **Heavy**.

CREATING NEW WEAPONS

The trait list is by no means exhaustive. Feel free to create a new weapon with traits not listed from the choices. The suggested “Choose One” lists here are simply advisable guidelines for basic, easy-to-manage weapons for new players, as are the starter weapons. As demonstrated in the Armoury (pg. 78) and in certain **Gambits**, weapons can and do exist with multiple traits, or without the normal drawbacks that may be conferred by their type.

WEAPON TRAITS

Armour-Piercing: The **Target Number** for **Attacks** is always 8.

Bind: On a hit, the target cannot move or act on their next **Turn**.

Concealable: Small, easy to hide. Roll with the **Upper Hand** on **Checks** to conceal.

Dangerous: On a hit, automatically takes a **Goon** out.

Deadly: On a hit, takes a **Goon** out, or reduces a **Mob's Size** by an additional 1.

Defensive: When defending against **Melee Attacks**, your enemy's **Target Number** is 1 higher.

Explosive: Damages nearby structures when fired. On a hit, reduces a **Mob's Size** by double the normal amount. Choose **Loud** or **Limited Ammo** in addition to any normal drawbacks.

Intimidating: Puts the fear in the hearts of lesser folks. Intimidations with this weapon roll with the **Upper Hand**.

Long Ranged: Can shoot **Remote** targets without penalty.

Silent: Doesn't make a thunderous racket when you fire it.

Stun: Targets reduced to zero **Heart** are unconscious instead of dead.

Rapid-Fire: On a hit, reduces a **Mob's Size** by an additional 1.

Precise: Can **Attack** a specific location on or near a target without rolling **Against The Odds**.

Shot: Shoots lots of small pellets from a single shell. Roll with the **Upper Hand** to attack **Close** and **Near** targets. Roll **Against The Odds** against **Far** targets. **Attacks** against **Remote** targets are **Impossible**.

WEAPON DRAWBACKS

Conspicuous: Roll **Against The Odds** on **Checks** to conceal.

Loud: When fired, folks the next moon over probably hear it, too. Enemies come running.

Heavy: Requires at least +1 **Muscle** to lug it around.

Limited Ammo: Ammunition is rare, expensive and heavy. **Attacking** with it imposes a **Debt**.

WEAPON & TYPE TRAITS

If a weapon has or is given a trait that obviously conflicts with a trait conferred by its **Type** (like a melee weapon, which would normally be **Deadly** but **Conspicuous**, is made **Concealable**, as is the case with a boot knife) then the given trait cancels out the overarching trait conferred by the weapon's type.

Similarly, some traits might clash with each other, such as **Dangerous** and **Deadly**. If so, simply choose the better trait to be applied.

**Easy care
galactic wear.
No one does it
like Caldair.**



Suits 650 and 700 (see credits) at fine stores every where. Slightly higher in the Eastern Belts, Caldair Bros., Inc. Station Aurek. Zeta Series.

Caldair

APPENDIX

**A LIST OF ALL THE WEAPONS
MENTIONED IN THIS BOOK, AS WELL AS
SOME ADDITIONAL ONES.**

If you can't find what you're looking for here, see the sidebar "Creating New Weapons" on **pg. 74**.

IN PARTNERSHIP WITH:



RANGED WEAPONS—EXPANDED

Grenade Launcher

(Military—Explosive).

Lasso

(Improvised—Precise, Bind).

LMG

(Military—Rapid-Fire, Heavy).

Pistol, 9mm

(Personal—Precise).

Pistol, Deringer

(Personal—Concealable).

Pistol, Heavy

(Military—Armour-Piercing, Loud).

Pistol, Machine

(Military—Rapid-Fire).

Pistol, Tranquiliser

(Personal—Stun).

Revolver

(Military—Intimidating, Loud).

Revolver, Snub-Nose

(Personal—Concealable).

Rifle, Anti-Material

(Military—Armour Piercing, Long Range, Limited Ammo, Heavy).

Rifle, Lever-Action

(Personal—Long Range).

Rifle, Sniper

(Military—Long Range, Limited Ammo).

RPG

(Military—Intimidating, Explosive, Heavy, Loud, Limited Ammo).

Shotgun, Auto

(Military—Armour-Piercing, Loud).

Shotgun, Double-Barrel

(Personal—Shot).

Shotgun, Sawed-Off

(Personal—Shot, Loud).

SMG

(Personal—Rapid-Fire).

Surface-to-Air Missile Launcher

(Military—Explosive, Heavy, Loud, Limited Ammo).

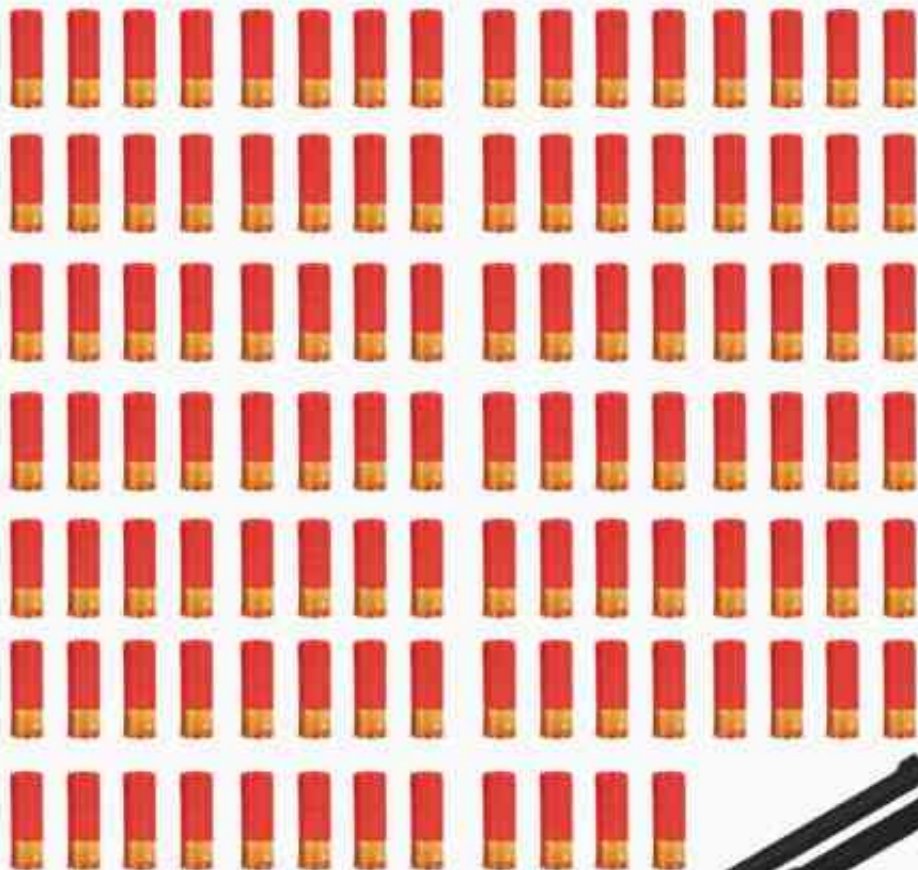
Tommy Gun

(Military—Rapid-Fire, Loud).

Uzi

(Personal—Rapid-Fire).

NOTE: All **Military Weapons** are also **Deadly** and **Conspicuous** by default.



for a lifetime of shooting — buy a

ROSTOVIC
TRADEMARK

MODEL

12

Good News! Only \$10.00 down and up to 24 months to pay gets this superb Model 12 in your hands. See your local Rostovic Team Payment Plan dealer for details.

**TIME
PAYMENT
PLAN**



**action
pictures
prove**

- That is less than 1/2 of a second a Hunter can raise and fire a superbly balanced model 12. Speed? You bet! The bird you must have for fast, flat targets.

**25 wear
adjustments**

Tough Rostovic Proof Steel, machined to exact dimensions gives you years of extra use before any take-up is necessary. Then you can make a slight adjustment and get years more. No Model 12 has ever used all the adjustments available!

MELEE WEAPONS—EXPANDED

Baton

(Melee—Stun).

Captive Bolt Pistol

(Personal—Silent).

Hatchet

(Personal—Armour-Piercing).

Knuckle Duster

(Improvised—Stun).

Mace

(Martial—Intimidating).

Machete

(Melee—Intimidating).

Plasma Torch

(Improvised—Armour-Piercing).

Riot Shield

(Improvised—Defensive).

Stun Gun

(Melee—Stun).

Switchblade

(Improvised—Concealable).

Sword

(Martial—Defensive).

Sword-Cane

(Melee—Concealable).

Tonfa

(Martial—Defensive).

Tools

(Improvised—Stun).

BROUGHT TO YOU BY:



VEHICLES

**AUTOMATIC.
SYSTEMATIC.
HYDROMATIC.**

– Murdoch Transport "Model G"
marketing copy





WHETHER they are bounty hunters, traders or explorers, a crew is no Crew at all without a ship to keep them all together. The Frontier Galaxy is a vast place, filled with a near-infinite number of junkers, speeders, freighters and fighters, and the diversity of ships is as varied as the galactic populace itself.

VEHICLE STATS

Vehicles, including Crew Ships, have three core **Stats**: **Body**, **Mobility**, and **Systems**.

BODY is the strength of a vehicle's build. It encompasses how well made a vehicle is, how well it has aged, how much it can carry, and how well it copes with the pressures of travel, combat and accidents. It is used when a vehicle takes damage, or when two vehicles collide or ram one another.

MOBILITY is a vehicle's speed, agility, and how quickly and efficiently it responds to a pilot's input. **Mobility** determines everything movement related for vessels, from the manoeuvrability of one-pilot speeder, the lumbering turns of a cargo freighter to how fast a muscle car eats up tarmac. It is used for chases, stunts, or evasive maneuvers.

SYSTEMS is the effectiveness of a vehicle's auxiliary systems, such as scanners, radar, on-board computers, stabilisers or targeting systems. It is used when events and consequences rest upon the capabilities of a ship's systems rather than the people operating them, such as shields coming online at a critical moment, the reserves of emergency oxygen, or landing successful shots with computer-aided weaponry.

VEHICLE SIZES

Vehicles come in three size categories: **Small**, **Medium** and **Large**.

SMALL VEHICLES: Anything from motorbikes and traditional automobiles, to single-seat fighter ships or surface-to-orbit shuttles. The Crew's personal vehicles are typically **Small**. Their **Stats** add up to 0-2. Needs a Crew of 1-2. A **Small** vehicle's **Mobility** is 1 higher on all **Checks** that require fine control rather than raw speed.

MEDIUM VEHICLES: 18-wheeler trucks, 21st-century airliners, interstellar ships capable of housing small Crews, and intergalactic courier ships. Crew vehicles are typically **Medium**. Their **Stats** add up to 2-4. Needs a Crew of 3-6.

LARGE VEHICLES: Standard cargo and freighter ships—both interstellar and nautical—interstellar barges, liners and transporters. Their **Stats** add up to 4-6. Needs a Crew of 6-12. A **Large** vehicle's **Mobility** is 1 lower on all **Checks** that require fine control rather than raw speed.

SUPER-HEAVY VEHICLES: Space stations, satellite bases and colossal intergalactic freighters are more like buildings and cities than ships. If you try to **Attack** them, best aim at vents, ports or fuel lines, or try to board the vessel and hope it doesn't turn its super-heavy weapons on you. Requires a Crew of at least dozens, if not hundreds.

Personal vehicles and Crew vehicles have +2 in one **Stat**, +1 in another, and +0 in their remaining one. Other vehicles may have different distributions.

PILOTS

Vehicles don't move by themselves—they require a **pilot**. Despite the name, pilots do more than fly the ship. They operate scanners and weapon systems, attempt repairs, and make use of **Crew Equipment**.

When a vehicle needs to roll a **Stat Check**, **Observation Check** or **Attack**, nominate one of the Crew members to act as the pilot for that action. They roll the dice, and may use their **Gambits** or spend their **Heart** for **Exertion** as if they were rolling the **Check** themselves.

TAKE THE WHEEL

Even the clunkiest of ships can sing in the hands of a skilled pilot. During any roll, a pilot can spend a point of **Heart** to **Take The Wheel** and use their own **Stat** for that **Check** instead of the ship's **Stat** for that roll.

A skillful helmsman might use their **Savvy** instead of a ship's **Mobility** to negotiate their cargo barge's way through a heavy asteroid field. A resolute engineer might use their **Muscle** instead of the ship's **Body** to keep the engine from falling apart. A gutsy gunner might rely on their **Grit** to keep cool and make an **Attack** with a gatling cannon instead of using the ship's **Systems**. Any combination of **Stats**, positions and circumstances is possible if the player can justify it narratively.

SHIP DAMAGE

Vehicles do not have a **Heart** stat like Crew members, and instead suffer damage to their **Stats**, representing damage to the ship and its functionality.

BODY: The ship's structure and power systems. As they become damaged the vehicle starts to fall apart. If **Body** drops below 0, the vehicle crashes or vents its atmosphere—Crew members without appropriate safety equipment find themselves **Knocking At Heaven's Door**.

MOBILITY: The ship's propulsion and navigation systems. As **Mobility** takes damage, the ship becomes harder to fly. If **Mobility** drops below 0, the vehicle stops moving completely.

SYSTEMS: The ship's scanners and weapon systems, as well as any **Crew Equipment**. As **Systems** take damage, the ship's systems become less responsive. If **Systems** drops below 0, the vehicle is flying blind and the Pilot must rely on their own senses. They also cannot use vehicle-mounted **Crew Equipment** or fire any weapons.

Vehicles are only permanently destroyed when all three **Stats** are reduced below 0; having only one or two below 0 merely disables the vehicle until it is repaired.

SHIP WEAPONS

Ship weapons are classified similarly to normal weapons, but on a much larger scale:

Improvised Weapons for a ship might involve ramming your opponent's vessel, or the clever use of tools or weaponized exhausts, like engines or thrusters.

Melee Weapons. Battering rams, salvage lasers, EM grapples, or boarding hooks to name a few.

Personal Weapons. Repurposed salvaging or mining fittings, or small self-defence systems such as gatling guns or pulse lasers.

Military Weapons. Purpose-built anti-ship weapons like railguns, torpedoes and flak-launchers. Tend to draw a lot of attention and suspicion.

Ground vehicles, such as cars or trucks, may also be fitted with weapons. Smaller in scale than Ship outfittings, they use the same profiles and armouries as a Crew's weapons.

A vehicle may carry a number of weapons equal to its **Body** +1.

In the case of **Heavy vehicle weapons**, use **Body** instead of **Muscle**.

Loud has no effect in the vacuum of space, but can instead represent significant detectable power-draw, shockwaves, radiation or otherwise obvious visual cues that would alert nearby vessels.

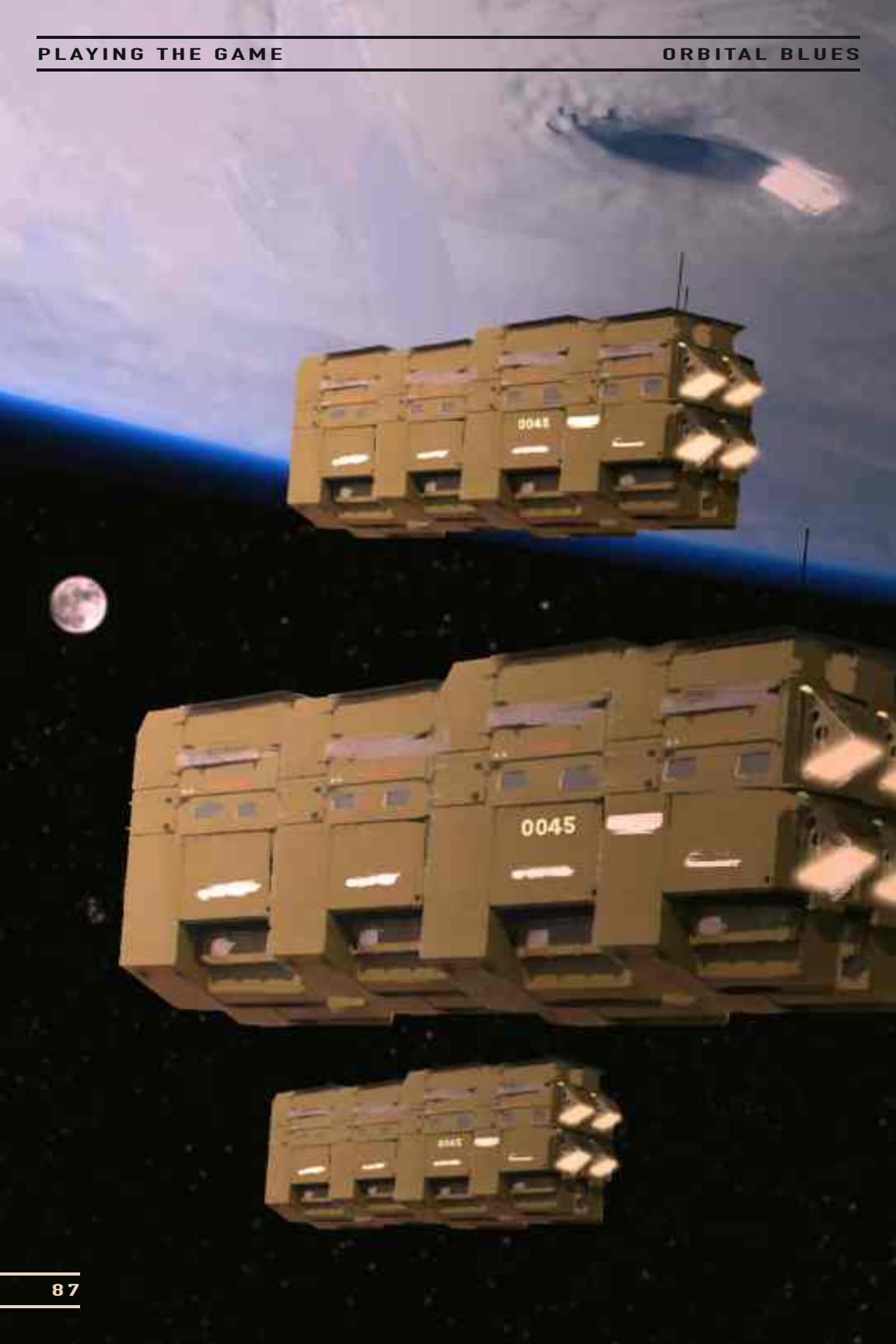
VEHICLES & STUN

Vehicles cannot become unconscious, so in the case of vehicle weapons, **Attacks** by **Stun** weapons that would reduce a vehicle's **Body** below 0 shuts the vehicle down instead. A car's engine or battery fails or a ship's systems and thrusters would short-circuit. Passengers aboard a ship have an amount of hours equal to their vessel's **Systems** of emergency oxygen.

LEWISTON AERO

record breaking speed, record breaking safety





SHIP ARMOURY

Battering Ram

(Improvised—Stun).

Boarding Hooks

(Melee—Bind).

Electro-Magnetic Grapples

(Military—Bind, Limited Ammo).

Flak-Launcher

(Military—Shot, Loud).

Gatling Gun

(Personal—Rapid-Fire).

Harpoon Cannon

(Melee—Bind).

Mining Laser

(Improvised—Explosive).

Missile Rack

(Military—Explosive, Limited Ammo).

Multi-Cannon

(Military—Armour Piercing, Heavy).

Pulse Laser

(Personal—Precise).

Railgun

(Military—Long Range, Heavy).

Salvage Claw

(Improvised—Bind).

Salvage Lasers

(Personal—Concealable).

Shock Cannon

(Military—Stun, Loud).

Torpedo Suite

(Military—Precise, Limited Ammo).

TAKING DAMAGE

Roll a D6 on the Ship Damage table when a vehicle is:

- Dealt 3 or more damage by an **Improvised** or **Personal Weapon Attack**.
- Hit by an **Attack** from a **Military** or **Melee Weapon**.
- **Damaged** by a **Disturbance**.
- **Damaged** by some other kind of **Action**.

SHIP DAMAGE

1. -1 **Body**.
2. -1 **Body**.
3. -1 **Body**.
4. -1 **Mobility**.
5. -1 **Systems**.
6. Roll twice, keeping both results.

Damage can be repaired with the **Repair Action**.

If two **Stats** drop below 0, the ship's power grid becomes damaged—someone had better **Repair** the ship before it fails completely.

If all three **Stats** drop below 0, abandon ship!

TO THE DEATH!

Very few space combats end in complete destruction of a ship, and only the worst scum in the Frontier Galaxy shoot at damaged vessels. Law enforcement and bounty hunters are usually under strict instructions to take Crew members alive, and criminal types are more likely to board damaged vessels to take valuable components and materials. Many enemies are also likely to damage a ship and flee before their allies turn up. Vehicles are often far too resilient and valuable to be destroyed outright.



TRAIL TIME 11:27
LIGHT TIME 11:48

UNBUILT: AQUA SCAR

11:23
11:48

ERT UTC OF BIRTH AT 100
RECEIVING-TIME: 1000.10
DOCT PLUS DLT.

ALTIMETRY DATA
WS 00043122 0000

442
104 104

FUNCTION
LOCKOUT/COCK ALPH
NEXT
REPAIR/STANDARD
ZING STINGARD
ACTIVE



DOF BUILT DATA BETWEEN
JPL AND DOCT 1.2-3

DOCT CHWILE KILD KILD
FIVE X FIVE LOCK HERALD

ALT LEVELS OPTIMAL

DOCT LOG
00001111111111

FLIGHT REC OPTIMAL

Combat Zones:

Close

Far

Remote

STORYTELLERS: Let players repair their damaged vessels, and treat their Crew's ship with the same respect you would a player character!

VEHICLE ZONES

Zones for vehicles function like **Zones** for individuals (pg. 66), with the following additions:

- ▶ Passengers in vehicles at **Close** range can move between with the **Board Enemy Vessel Action**. Vehicles in motion should make a **Savvy** or **Muscle Check** to succeed.
- ▶ Vehicles move between **Zones** the same as characters, with the exception that vehicles may also spend a turn moving from **Far** to **Remote**, or vice versa.

SPACE COMBAT

When combat begins, roll **Initiative** once for each side:
D3 plus the side's highest ship **Mobility**.

The sides take **Turns** in order of descending **Initiative**. Each **Turn**, a single Crew Member or Vehicle takes a single **Action**.

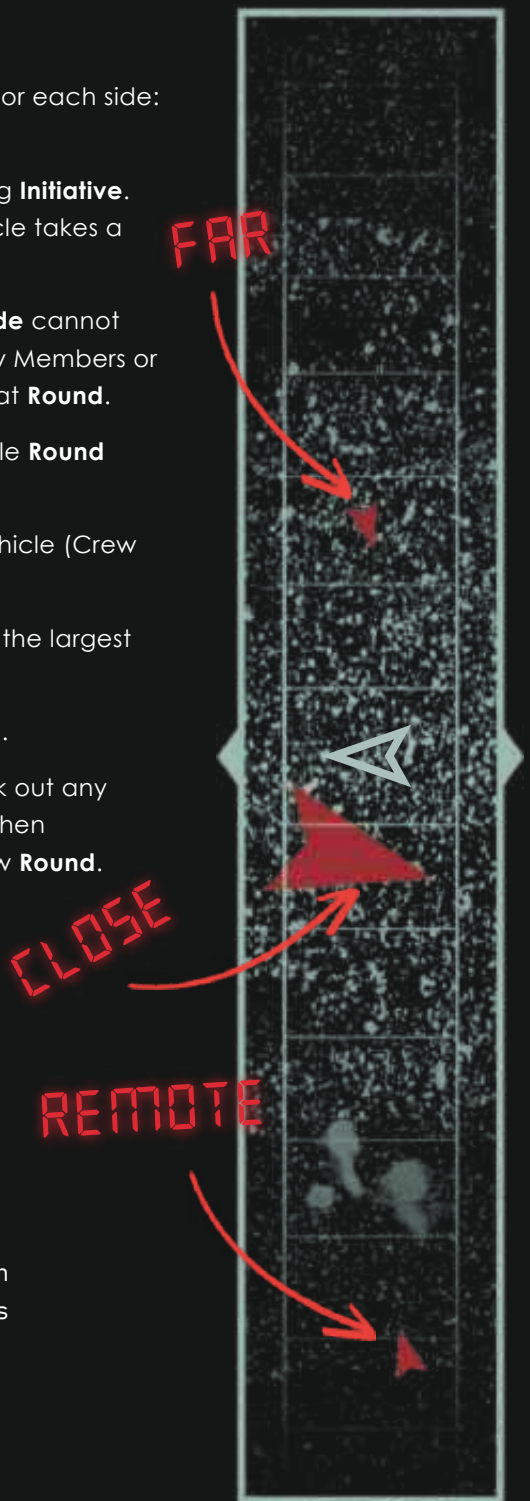
Each Crew Member or Vehicle within a **Side** cannot take a second **Turn** or **Action** until all Crew Members or Vehicle in their **Side** has taken a **Turn** in that **Round**.

Each side gets a number of **Turns** in a single **Round** equal to the greatest of:

- ▶ The number of Crew members on the vehicle (Crew vehicles only).
- ▶ The total of the **Mobility** and **Systems** of the largest vehicle.
- ▶ The total number of vehicles on the side.

Once all sides have taken their **Turns**, work out any damage from **Disturbances** (pg. 95) and then recalculate **Initiative** before starting a new **Round**.

In space combat, we aggregate non-Crew vehicles to a single object so the vehicle takes a Turn rather than its crew, but on Crew vehicles turns are taken by Crew members. If you end up in a space combat with a group of Marks, feel free to break it down to a more granular level.



ACTIONS

On their turn, any Crew member or non-Crew vehicle can perform one **Action**. These can also be done outside of combat in more free-flowing narrative.

HELM: Move the ship between **Ranges**. Roll a **Mobility Check** to choose one:

1. **Perform Evasive Maneuvers:** Increase the **Target Number** of **Attacks** against you by 1 until the start of the **Round**.
2. **Enter a Disturbance:** Enter a Nearby **Disturbance**.
3. **Escape a Disturbance:** Move out of a **Disturbance**.
4. **Make an Attack Run:** Decrease the **Target Number** of **Attacks** that you make (and that are made against you) by 1 until the end of the **Round**.
5. **Ram:** Target a vehicle at **Close Range**. Both vehicles roll a **Body Check** or take damage.

SENSORS: Make an **Observation Check** to reveal information about something **Nearby**. Roll a **Systems Check** to choose one:

1. **Calibrate Sensors:** Roll with the **Upper Hand** on the **Observation Check**.
2. **Boost Range:** Scan something **Remote** instead of **Nearby**.
3. **Cut Through Interference:** Make your scan through a **Disturbance**.
4. **Target Enemy Ship:** You have +1 to **Attacks** against one target until the end of the **Round**.
5. **Lock On:** Choose an enemy. Your next **Attack** against them does damage to a **Stat** of your choice.

COMMUNICATIONS: Talk or deliver a message to another ship within **Remote** range. Roll a **Systems Check** to choose one:

1. **Mayday:** When under attack or heavily damaged, convince someone in the area to help immediately. They arrive at the end of the next **Round**.
2. **Cut Through Disturbance:** Send your communication through a **Disturbance**.
3. **Long Range Comms:** Allow your communication to reach anywhere in the system.
4. **Jam Signals:** All other vehicles within **Remote** range roll **Against the Odds** on **Communications Actions** until the start of your next **Turn**.

REPAIR: Choose a damaged **Stat**. Ignore a single point of damage until the start of your next **Turn**. Roll a **Body Check** to also:

- ▶ **Patch It Up:** Ignore that damage for the rest of the combat.
- ▶ **Reinforce:** The next time that **Stat** is **Damaged**, roll a **Body Check** to ignore the damage.
- ▶ **Damage Control:** Ignore a point of damage on another **Stat**.
- ▶ **Emergency Procedures:** Ignore a second point of damage on the same **Stat**.

WEAPONS: **Attack** an enemy in **Range**. Pass a **Systems Check** to choose one:

- ▶ **Broadside:** If your **Attack** hits, roll a second **Attack Against the Odds** at the same target.
- ▶ **Targeted Shot:** If your **Attack** hits, do damage to a **Stat** of your choice.
- ▶ **Crowd Control:** Instead of attacking normally, roll an **Attack Against the Odds** at a number of enemies equal to your **Systems**.



CREW EQUIPMENT: Use a piece of **Crew Equipment**.

SUPPORT: Choose another Crew Member to support on their next **Action**. Describe what you do to help. They roll with the **Upper Hand** on a single **Stat Check** or **Attack** as part of that **Action**.

JURY RIG: Decrease one of the ship's **Stats** by 1, and increase another **Stat** by 1.

At the end of the combat, the increased **Stat** decreases by 1. Then, roll a **Body Check** to increase the decreased **Stat** by 1. If you fail, the damage will need to be **Repaired**.

BOARD ENEMY VESSEL: Roll **Savvy** or **Grit** to board a Vehicle at **Close** range.

HAND-TO-HAND COMBAT: Attack an enemy aboard the same Vehicle as you. If there are no enemies, damage the ship you boarded instead.

DISTURBANCES

A **Disturbance** is anything that affects the ship's normal operations. These may be natural phenomena or man-made: plasma storms, asteroid belts, traffic lane debris, or interstellar mining operations.

Disturbances have any or all of the following effects:

- ▶ **Impede** one of the vehicle's **Stats**. Roll **Against The Odds** on **Checks** or **Attacks** with that **Stat**.
- ▶ **Damage** the vehicle. At the end of each **Round**, roll a **Stat Check** or take damage. Some instances damage a specific **Stat**, but if it doesn't specify, roll a **Stat** randomly.
- ▶ **Amplify** one of the Vehicle's **Stats**. Roll with the **Upper Hand** on **Checks** or **Attacks** with that **Stat**.



Some examples of space **Disturbances** are:

- ▶ Asteroid Field: Roll **Mobility** or damage **Body**.
- ▶ Plasma Flare: Impede **Body**.
- ▶ Ion Bombardment: Roll **Systems** or damage **Systems**.
- ▶ Debris Field: Pass **Mobility** or take damage.
- ▶ Radioactive Asteroids: Impede **Systems**.
- ▶ Solar Winds: Amplify **Mobility**.
- ▶ Gravity Well: Impede **Mobility**.
- ▶ Heavy Atmosphere: Roll **Body** or damage **Mobility**.
- ▶ Stellar Corona: Roll **Body** or take damage.
- ▶ Nebula: Impede **Mobility**.

Some examples of terrestrial **Disturbances** are:

- ▶ Heavy Traffic: Impede **Mobility**.
- ▶ Land Mines: Roll **Mobility** or damage.
- ▶ High Winds: Roll **Mobility** or damage **Body**.
- ▶ Storm: Impede **Systems**.
- ▶ Slipstream: Amplify **Mobility**.
- ▶ Heavy Gravity: Impede **Body**.
- ▶ Radiation Storm: Impede **Body**.
- ▶ Sandstorm: Roll **Systems** or damage **Systems**.
- ▶ Thick Fog: Roll **Systems** or Impede **Systems**.
- ▶ Vantage Point: Amplify **Systems**.

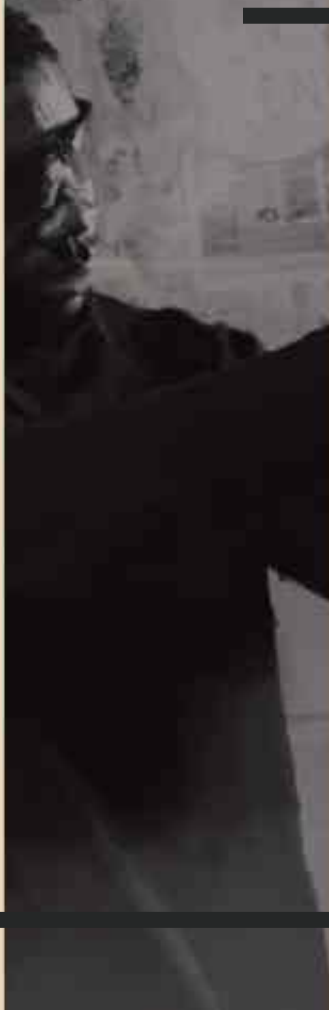


Make a disturbance by throwing two sciency words next to each other, then work out what their effect would be on a spaceship. Don't think too hard about the actual physics of it!

Always look to add at least a few **Disturbances** to space combats, as a square fight in the open expanse of space rarely makes an interesting backdrop.

EQUIP

EXP



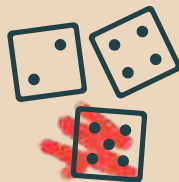
COMMENT AND ED

EQUIPMENT QUALITY

With a multitude of manufacturers and distributors scattered through the Frontier Galaxy and a booming second-hand market for bounty hunting equipment in particular, commonly used pieces of tech can come in varying degrees of **Quality**. These three degrees are **Poor-Quality**, **Standard**, and **High-Quality**. At the **Storyteller's** discretion, a roll using **Poor-Quality** equipment might be **Against the Odds**, and a roll using **High-Quality** equipment might have the **Upper Hand**.

Additionally, **Poor-Quality** equipment could be faulty and temperamental, failing at the most inopportune times and requiring a **Savvy Check** to get going again. Equally, **High-Quality** equipment could be robust and reliable, and may even pack additional features at the **Storyteller's** discretion.

Standard equipment should be exactly what it sounds like. You get what you pay for, and it works—but don't expect it to last forever. The Frontier Galaxy is a corporate space, so consider fabricating companies or manufacturers that produce a Crew's equipment. The Crew could come to loathe certain brands, or swear by others, and getting the right replacement for a key piece of kit could become an adventure in its own right.





ANDROIDS

Must be assigned an owner; the owner must have the correct ownership documentation.

Their classification as “equipment” or “assets” an increasingly debated topic, android technology is a new field in the Frontier Galaxy, and very few models are available on the mass market. Programmable to carry out simple or repetitive tasks and unable to render verbal responses beyond pleasantries, androids of the Frontier Galaxy are glossy, rubber-faced and discomforting machines that sit in the uncanny valley, and remain far from threatening the employment prospects of the galactic populace, despite what many anti-android activists say.



AUTHORITY MONITOR

Illegal in most systems.

A portable tablet monitor fitted with an aerial and several dials, allowing the user to tune into both radio and video feeds of local Authority vehicles. Given the infrastructure of most planets, this is an undetectable process, though some high-security locations may install monitors or insulating blockers on their closed-circuit communications. Standard-Quality Personal Authority Monitors are effective up to a city-wide range, and ship-integrated Authority Monitors are effective up to a national or continental range.



LEGAL



ILLEGAL



LAWS VARY

BIO-COMPASS

Illegal for personal use.

A handheld baton with a small compartment at the bottom, with a finely balanced rod held in a plastic sphere at the top. Originally designed to track and trace the movements of potentially contagious individuals through system-based pandemics, these mass-produced pieces of medical equipment have found a new lease on life among bounty hunters. Some of a person's biological matter, when placed in the lower compartment of the rod, is automatically cross-referenced against available medical records, and the rod in the upper sphere points towards their location. Accurate up to a city-wide range.



BIO-VERIFIER

Legal, though legal sample-taking requires subject's permission.

A broad, stubby needle with an analog monitor, bio-verifiers are the predecessors to bio-compasses, and have remained a steadfast pillar of identification technology as cosmetic surgery has advanced and become commonplace in the criminal underworld. A sample from a target is automatically cross-referenced against galaxy-wide medical and pharmaceutical records, to verify an individual's identity within a 3% margin of error.



intellicorp



BONDS CHIP

Technically illegal Tender themselves, though commonly accepted at many Banks and Casinos.

A relic from the early days of interstellar bounty hunting, bond chips are small plastic capsules that do not register on any conventional form of scanner or detector thanks to an archaic manufacturing process. Designed to securely store large amounts of **Credits** within a closed circuit, bond chips were pushed out of use by credit cards with better security and bio-identification measures. Bond chips are black market rarities today, valued by smugglers and launderers to move large amounts of capital from one part of the Galaxy to another beyond the watchful eye of system authorities.



BUGGING DRONE

Illegal, but commonly available on Black Markets.

Good, discreet surveillance technology requires ingenuity and near constant reinvention, and as such bugging drones have taken many forms over the years. Commonly agreed to be the best and most reliable covert surveillance method, a retail bugging drone takes the form of a long black rod that can be integrated into anything from lamps and umbrellas to table legs and wall insulation. A personal bugging drone can be set to record autonomously for up to 72 hours, and ship-integrated bugging brones have data suites that allow for constant transmission of audio to a ship-based receiver up to several kilometres away.



LEGAL



ILLEGAL



LAWS VARY

CARBON CUTTER

Legal, though possession is often monitored by local authorities.



A handheld device similar in form to a blowtorch, carbon cutters end at a nozzle lined with short, sharp blades capable of cutting through most known materials. Generally used as glorified box cutters in high-security cargo warehouses, a small number have found their way into the hands of bounty hunters and Interstellar Outlaws.

CARGO SCANNER

Legal, though laws are currently being pushed to outlaw their use outside Law Enforcement.



Designed for use by system authorities, cargo scanners are typically ship-integrated devices that scan a target vessel for data on its cargo, communicating both the identification and tonnage of the cargo. High-Quality scanners can also check the legality of cargo in a current system, if such data is available. Though often used on their own by Authority vessels, pirates frequently pair integrated cargo scanners with integrated stock market assessors upon their ships to remotely assess the value of a potential target. Though commonly integrated, a handheld telescopic variety recently hit the black market.

n  **mad**
sciences and developments



EMP GRENADES

Highly illegal for both possession and usage.

Outlawed on a galactic scale after the dropship disaster in the New Carolina conflict, dubbed the "Third Hindenburg," EMP grenades are the expensive, static-releasing cousins of the common ballistic grenade. They disable electronic systems for a short amount of time. Though thrown EMPs do little to individuals, they can be used as an effective countermeasure against taser weaponry or ID-operated technology. The real danger EMPs pose however is temporarily shutting down ship or station-based systems such as life support or thrusters, which can be fatal on a catastrophic scale.

EMP grenades temporarily disable all electronics

Nearby for D3+3 **Rounds**.



FENCE DRONE

Highly illegal. Possession alone commonly carries a sentence.

As with many drones, fence drones are frequently disguised and transported in insulated suitcases. When opened, a scaffold of scanners unfolds. Placing objects between these, an operator can alter any electronically-tagged goods, detaching any marks, chips or tags from an object. Though inconspicuous in its transportation, the actual usage of the interior scaffold itself is incredibly noisy, and has been known to scramble or disrupt other nearby electronics.

Integrated into a ship, a fence drone is a discreet drawer compartment in which objects can be concealed, though the active operation of the equipment is no less loud. Most certified galactic engineers do not recommend the use of integrated fence drones on ships while in flight.



GALACTIC NEWS MONITOR

Legal, though usually only carried by specialist vendors.



Visually similar to a HAM radio fitted with a black and white monitor and rudimentary keyboard, galactic news monitors can dig up news stories and police reports on individuals. The process is slow, stitching together fragments of old data to form cohesive leads, which can sometimes take several days. Personal monitors are often built into suitcases—common among private investigators. Ship-integrated monitors are a mainstay among bounty hunters.

GAMBIT CHIP

Illegal, and reviled by organised crime networks.



Colloquially known as a "Bookie's Nightmare," gambit chips are small, rare circuit boards built into anything from watches, cigarette packets, purses and jewelry. Operated by the slightest touch, they set off minor EMP pulses that interfere with casino electronics—from stopping and starting slot machine wheels to skipping security camera feeds. Given most are destroyed when found, Gambit Chips are a dwindling commodity, and those that do still exist are highly sought-after.

HEAT VISION SCANNER

Legal, available from bounty hunting supply vendors



Head-mounted optical scanners that display thermal imaging. The quality of the scanners dictates the level of penetration the imaging has through walls or structures. Frequently used by bounty hunters and law enforcement to track target movement through obscuring terrain.



LEGAL



ILLEGAL



LAWS VARY



FAKE IDENTIFICATION

Largely illegal, depending on the form taken.

Fake or counterfeit identification comes in all shapes and sizes, and can be as simple as doctored papers with forged certifications, or as complex as eyeglasses that feed false data back to retinal scans. Most forms are illegal.



HOLO-DRONE

Previously legal and common gifts, their usage in crime and fraud lead to a recent galaxy-wide prohibition.

A round, palm-sized drone with a thick, glass lens on top and a track of wheels on the underside. Programmed at data terminals or fed data from a bio-verifier or Galactic News Monitor, these drones are capable of projecting an opaque hologram of an individual. Many models come packaged with microphones or keyboards, that allow a user to program actions or speech from a short distance.



HULL-BREACHING CHARGES

Legal, with possession of a Scrapper's license.

Squat, heavy discs encased in metal. The inner workings of hull-breaching charges contain a plethora of small drills, clamps and explosives, all designed to punch holes in ship chassis. Hull-breaching charges come in a variety of sizes corresponding to damage done, ranging from palm-sized to a metre wide.

doublecross
doublecross developments



LEGAL



ILLEGAL



LAWS VARY

MEDKIT

Legal, commonly available throughout the galaxy.

A collection of basic first-aid equipment—nothing fancy or technologically advanced, just simple gauzes, swabs, disinfectants, painkillers and bindings for treating common injuries, typically held in a plastic case or zipped bag.



MEDI-DRONE

Illegal, following several reports of malfunction.

Built from the same case-packed technology as fence drones, medi-drones are bulky frames that can take x-rays, scan basic photography, and read blood samples. They deliver rudimentary paper-printed reports, instructions and prescriptions for best treating a target's condition. The standard and accuracy of treatment is highly dependent on the quality, age and manufacturer of the remaining Medi-Drones scattered across the galaxy, and whilst the average citizen would be highly reluctant to trust in Medi-Drones, it is often the only option available to Interstellar Outlaws and those unable to otherwise finance proper healthcare.



NIGHT VISION SCANNER

Legal, commonly available through Bounty Hunting supply vendors and military surplus stores.

Optical scanners, allowing a user to see in low-light conditions. A hit amongst Bounty Hunters due to being cheaper and more readily available than thermal imaging. High-class eyewear manufacturers commonly build the technology into stylish eyewear.





PLANETARY SCANNER

Legal.

A ship-integrated suite that can read planetary data while in flight. Most ships come with a form of scanner included, if only to send and receive data for docking protocols and landing site locations. Specialist or High-Quality scanners can also provide data for planetary population surveys, give overviews of major planetary events, or monitor planetary economies and news networks for signs of civil unrest or political upheaval.



PERSONAL SHIELD GENERATOR

Legal. Not recommended for use by those with pacemakers or electronic prosthesis.

Small metal pucks commonly sold in bundles of four. Colloquially known as "lifesavers." Using concentrated kinetic fields, the wearer spreads these discs about their person to generate a rudimentary force field, offering a degree of protection against small-arms gunfire. The immense electro-magnetic energy projected by these discs is so potent, it will destroy credit chips, cause migraines, and disrupt almost all other electronic equipment on a person. In Combat, a character with a Personal Shield Generator can activate it as an **Action**, increasing the **Target Number** to hit them to 9 instead of 8.



LEGAL



ILLEGAL



LAWS VARY

REMOTE EXPLOSIVES

Illegal, Black Markets only.



Plastic or enamel-encased explosives that come in a variety of shapes and sizes. **High-Quality** remote explosives come packaged with adhesives or a fitting mechanism. Most weapons that leak onto the black market do so via bounty hunters, yet remote explosives see little use against Marks—there is usually not much left of the individuals caught in their blast radius. Instead, remote explosives will often be used against vehicles, or strongholds.

In combat, remote explosives are **Military Weapons**, **Explosive**, and **Long Range**.

RETRIEVAL DRONE

Legal, though prohibitively expensive to obtain and maintain.



A cylindrical machine around a metre in height, with fuelled vertical thrusters and rubber-tipped metal claws at one end. Programmable via small interfaces on their body or connected ship computers to retrieve nearby objects. Useful in the vacuum of space, these drones are frequently used to retrieve debris or marks from compromised ships when manned retrievals are too risky or time-consuming. The **Quality** of a drone directly correlates to the size and weight a drone can carry.





SCAN DETECTION MONITOR

Illegal, but easy to obtain.

A hip-worn box, these small detectors subtly alert the wearer to any scans or readings being carried out on them. **High-Quality** detectors can also alert users to the very presence of scanners in the area. Ship-integrated scan detection monitors are invaluable assets for smugglers and bounty hunters, and it is rare to find a veteran crew well-versed in such businesses willing to leave port without one.



SKELETON KEYCARD

Illegal, and incredibly rare.

Jet-black cards the size of a common credit chip, marked only with a four-digit production number. A short-lived collaboration between law enforcement and private security firms lead to the production of a limited number of these "masterkey" keycards, capable of opening any door, airlock or passageway with a card-swipe lock. Immediately realising the error of their labour when a number of the cards went missing, production was ceased almost as soon as it began, and Skeleton Keycards now stand as a Holy Grail of thieves' tools, and highly sought-after on the black market.



OFFICIAL SPONSOR

Al Hani Technical Advancements

SPACE SUITS



Legal. Size may vary.

Tailored in a variety of styles and fits, space suits are an essential part of interstellar life. They are to the Interstellar Outlaw what the shirt and tie are to the corporate high-flyer, and few leave dock without one that makes a statement. The quality of space suits typically corresponds to the amount of time they can provide oxygen, and the amount of wear-and-tear they can sustain. Poor-Quality suits provide only basic protection from the perils of open space for 20-30 minutes at a time. Standard suits last anywhere from 2-3 hours and can protect against a considerable amount of heat damage and wear-and-tear. High-Quality suits boast up to 6 hours of oxygen, and some can even withstand gunfire and still maintain a seal.

STEALTH FIELD PACK



Legal, though 2 out of 3 doctors advise against their use.

Cumbersome military surplus backpacks filled with light-reflection technology to hide a target in plain sight. Stealth fields were sold to military forces as an espionage tool of the future, but a common defect led to an outburst of skin conditions and melanomas from extended use, and production was discontinued. The **Quality** of a stealth pack indicates how much the wearer can move and remain obscured. **High-Quality** military-surplus models allow the user to walk at a brisk pace without breaking the refraction field. Such models are a highly sought-after commodity amongst serious Bounty Hunters and private militia, who consider the technology no more harmful than the a cigarette.



LEGAL



ILLEGAL



LAWS VARY



STOCK MARKET ASSESSOR

License required for legal use and possession.

Common at cargo docks and shipping ports, stock market assessors are a pair of bulky batons attached to a portable display monitor. When the batons are passed over cargo crates, they assess the value of the contents in both system- and galactic-wide stock markets. Some models modified by amateurs can also track the last known sale price on the black markets. Integrated into a ship's system, a stock market assessor reads data from cargo and station scanners, supplying the standard value of the goods held in another station or vehicle, though not the precise location.



SYSTEM COMMUNICATORS

Legal, commonly available.

Developing on personal radio technology, system communicators are a tried-and-tested piece of kit. Ranging from handheld radios to sleek, undetectable earpieces, system communicators allow any number of users to connect to a private frequency for communication from a distance anywhere between a few kilometres to a few light-seconds.



LEGAL



ILLEGAL



LAWS VARY

TRANSIT TRACKER

Illegal. Ships known to have them installed are impounded.



A recent black market development in cargo scanner technology, transit trackers are bulky, plastic-encased optical scanners that read ship data for plotted courses and destination coordinates, allowing a crew to learn the intended destination of a ship—and its cargo. Integrated into ships, transit trackers can copy the data directly into a ship's navigation systems, and find alternate routes and optimum methods of interception. **High-Quality** transit trackers contain thruster override codes, temporarily allowing ships to get a jump on even the fastest couriers.

WARRANT SCANNER

Legal, commonly available at bounty hunting vendors and military surplus stores.



Handheld warrant scanners look like simple, if not bulky, binoculars or telescopes. Connected to interplanetary networks, the scanner checks a target against the Galactic warrant database, providing the user with any information on a target's bounties, their crimes, and the systems or planets they are wanted on. Ship-integrated warrant scanners use any exterior cameras or sensor suites to operate on a larger scale—they can scan vessels and read data on the individuals last associated with them—who last took them in and out of registered starports, whether any crimes or warrants are attached to the vessel, and if there is a bounty available for the recapture or destruction of a ship.

running the game

THIS game needs a **Storyteller**, though you might know the role as a games master, GM, or DM if you have experience with other role-playing games. This whole section is written informally, and dedicated to trying to make your first time running a narrative roleplaying game a bit easier—or if you aren't new, imparting a handy tip or two for making your games of **ORBITAL BLUES** as fun as they can be. We've also laid out some design principles and explained some of what we believe are core tenets in capturing **ORBITAL BLUES'** vibe.

THE BASICS

Roleplaying games, particularly narrative ones like **ORBITAL BLUES**, function a little like a theatrical play, with the player's characters being actors in the story, and the Storyteller like a stage and director both, who sets up the scenes and provides narration and response to the player's—and their character's—actions. Whether your play looks more like a pantomime or a Royal Shakespeare Company production is down to you and your players, but the whole activity should be a group activity, with fun, narrative immersion, and cooperative play at the heart.

In a game like **ORBITAL BLUES**, which seeks to emulate space western media with an anachronistic twist, it is almost guaranteed that the play group will find themselves in the role of a ship's Crew. Already this provides the **Storyteller** and players alike with cause and reason for their characters to be in the same places together, and share common ground, which is invaluable in getting a good story started.

THE LONE WOLF

Some players might like the idea of starting alone, or as a stranger to the other players. If your players are familiar with roleplaying and building shared narratives, this is fine, and can provide for interesting dynamics in the first few sessions as characters get to know each other.

If it's your first time running a game, however, be sure that any players looking to do this intend to play cooperatively alongside the other players and their characters. Space is a big place after all, and few last long alone in the Frontier Galaxy.

THE FRONTIER GALAXY

ORBITAL BLUES doesn't have a definitively designed universe, but it does assume some things about the setting:

- ▶ For better or worse, humanity has colonised known space, and stagnated thereafter.
- ▶ Corporations and competitive industry were, and are, a driving and unchecked force.
- ▶ Known space is too large, too busy, or too disconnected to police properly or efficiently.

SPACE... COWBOYS?

With these three pillars, we have the catalyst for a large and populous space, rampant with the socio-economic problems and evils of late-stage capitalism, lacking in fair authority and judicial systems. As a result, populated space has once again begun to resemble the Old West. Thus enter the genre-defining bounty hunters, vigilantes, smugglers and their ilk.

WOOD PANEL, CRT, AND... LASERS?

The anachronistic world of **ORBITAL BLUES** is backwards. Hard sci-fi is out—lo-fi, fuzzy, beige sci-fi is in. All tech that Crews come across in **ORBITAL BLUES** should be at least one of the following;

Robust. Unwieldy, obtuse or awkward perhaps, but definitely built to take a beating.

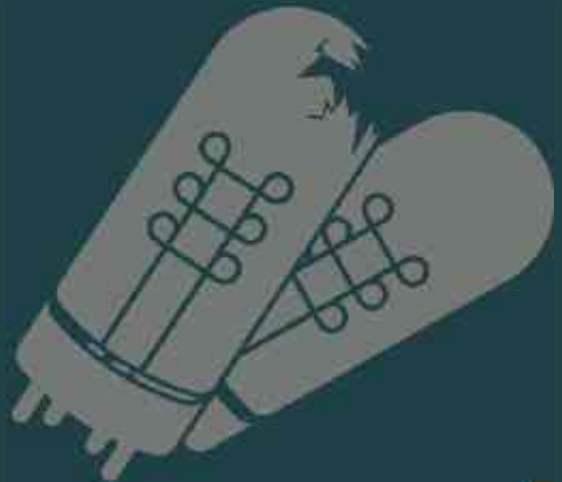
Mass-Produced. You can get one anywhere, or find someone who knows a guy. If they're out of production, the aftermarket is flooded.

Kitsch. Exactly what that means to you is up to you, but with so many people in space, odds are a lot of them don't have any taste.

Function Over Form. Capitalism doesn't care about ergonomics until you hurt too much to be efficient—and the Frontier Galaxy is a big place.

Unreliable. Like tube televisions, coin-operated jukeboxes, cassette tapes or video game cartridges—it might stop working, but hit it, pull it, or blow into it, and it will probably whirr back into life.

Branded. It's clear who makes it, and you've probably seen an ad somewhere telling you why theirs is the best. Likely has a catchy jingle or slogan to accompany it.





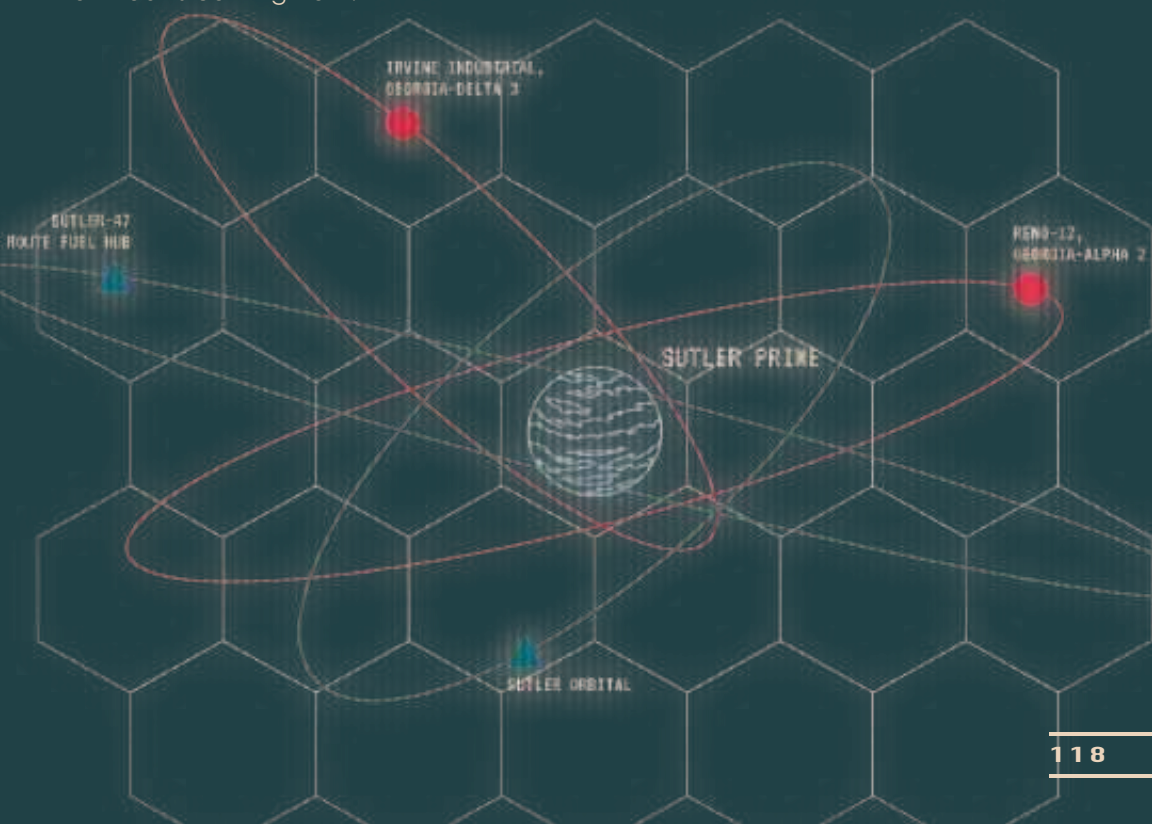
LIFE ON MARS

This is not a game that concerns itself with extraterrestrial life. **ORBITAL BLUES** is about people, the problems we create amongst ourselves, how we interact and deal with one another, and how we make it through our lives in difficult circumstances. The Frontier Galaxy is a painfully human place, wrought with problems of our own making, and the introduction of alien life inevitably raises many questions about their place and role in a galaxy-spanning, hyper-capitalist society and gig economy that we aren't looking to explore here. Add aliens to your setting if you wish, but we haven't taken them into account in the writing of this book.

HOW DOES SPACE TRAVEL WORK?

Space travel in **ORBITAL BLUES** should take as long as the storyteller feels they need for any actions, activities or **Arcs** to resolve between places. How exactly interstellar travel works is up to you—go with whatever you think is cool. Space-capable vessels could be equipped with fearsome jump drives that propel ships between stars almost immediately upon charging, gigantic satellite rings could catapult ships faster than light between stars, or suspended animation could hold crew in stasis between long-haul voyages in a game where interstellar travel is a lengthier business.

It's best to think about space in terms of systems (based around notable stars), each with several planets or locations, linked like hexes to one another. However you choose to run the nebulous and mind-bending concept of a largely civilised galaxy in **ORBITAL BLUES**, the how-fars and how-longs shouldn't outweigh the pertinent question of where your next job or meal is coming from.

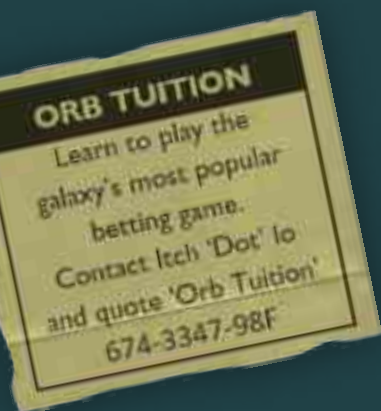


THRILL OF THE CHASE

As Interstellar Outlaws hunting bounties, or running from bounty hunters, it's inevitable that chase scenes will occur in **ORBITAL BLUES**. When it comes to running chases, particularly those that involve combat, there's some easy "stage magic" **Storytellers** can employ to create an exciting chase or vehicular combat scene.

The first and foremost technique is to treat the scene, or the combat instance, like a stationary combat with a moving backdrop. Like in most movie productions, actors are moving on stationary sets whilst backgrounds are superimposed to move around them. The best way to run a chase is exactly the same—cars, ships or other moving objects during the chase are essentially serving as platforms for characters to leap, shoot or dive from, rather than individual objects themselves.

Picture two automobiles careening down a highway, with the passengers in each taking pot-shots at one another whilst the drivers swerve between panicked traffic. This is an exciting image, but the idea of running a combat amidst this scene can make some **Storytellers** understandably nervous. To combat this, simply consider each car a zone; Car A and Car B. Mechanically, one will always be ahead, or the pair will generally hold steady together. The pilots of each vehicle can navigate the traffic or any obstacles with appropriate **Savvy** or **Mobility Checks**, perhaps called for at random intervals outside of their usual turn to simulate snap decisions and a speedy flow. Successes or failures in these checks could result in gains or losses on the rival vessel, if the speeds of the two vehicles are closely matched. Meanwhile, passengers are characters held within those zones, free to take shots, dodge incoming attacks from their pursued or pursuer, or perhaps even leap between passing cars on the highway to close the gap for melee combat, if they have such death wishes—with additional vehicles boarded simply becoming new, though perhaps fleeting, zones in the combat.



DOWN AND OUT

Of course, vehicular combat isn't really stationary. Falling out of a vehicle is where the thrill of the chase really comes in. Falling from a vehicle could mean anything from a few cuts, bruises or broken bones, to outright death. What's important to note with the latter consequence is that when something as cinematic as a vehicular combat comes into play, cinematic caveats should also enter, unless a **Storyteller** wants it to be highly lethal. In this regard, anyone falling from a car should probably be allowed to make a **Savvy Check** to grab onto something at the last moment, pull a bad guy off with them, or tumble to some degree of safety, ready to be picked up later when the chase is over, or begin making their way back to the action.



Telling an ORBITAL BLUES Story

ORBITAL BLUES is about humans and our messy lives; it's about gig economies, the perils and drudgery of unchecked capitalism, and the hardships of opportunistic employment. It's also about cool spaceships, moody showdowns and high-octane shoot-outs. That's a lot to cover, and even more to get right, so here we'll go in on how to do that as a **Storyteller**.

The quickstart adventure, *An Unchained Melody*, is a great place to get going, with the building blocks for memorable adventures baked in by design, but what happens after those stories are told though, or if you want to explore different lives to those presented?

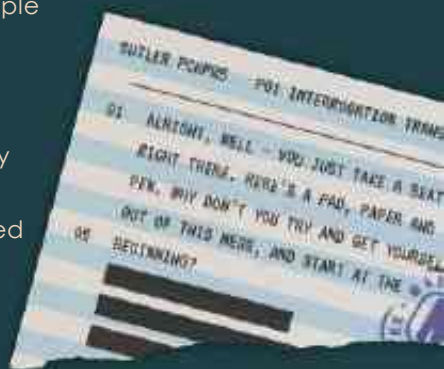
SHORT AND SWEET

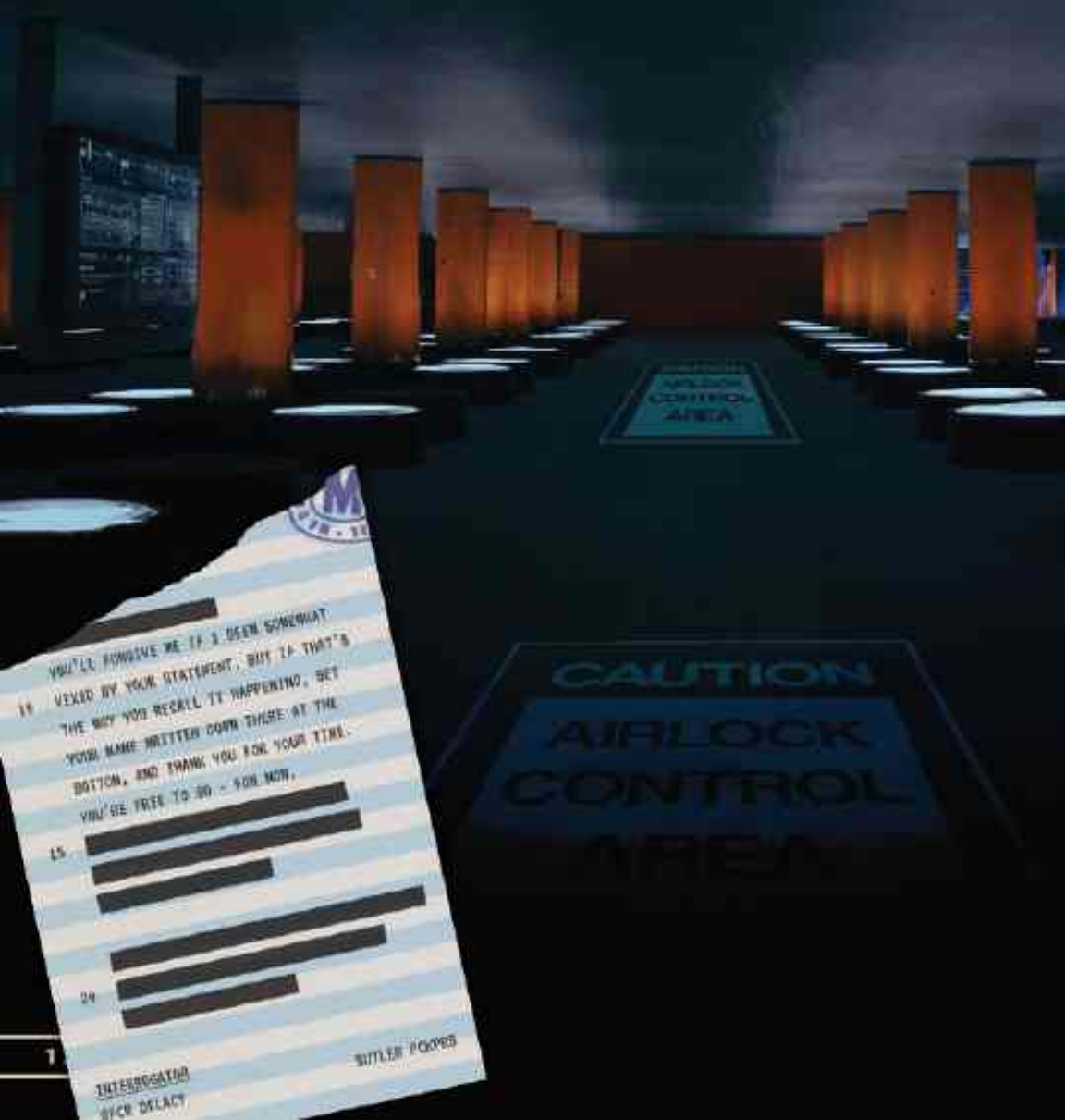
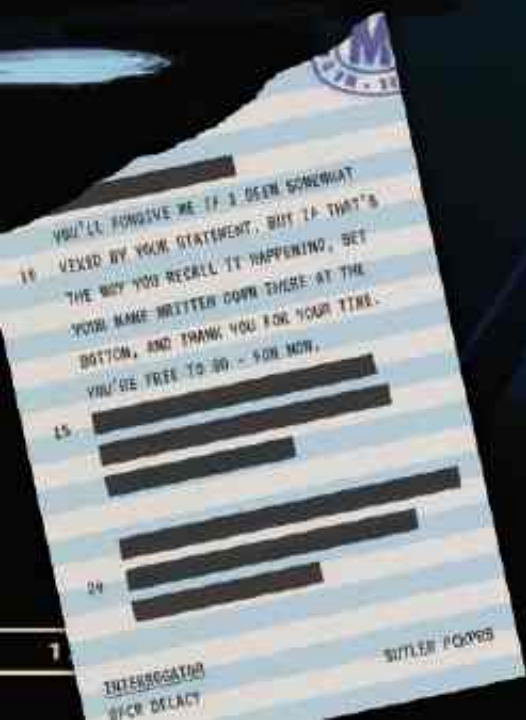
No one should expect to tell an epic right out of the gate. The best way to begin is usually to start small, with a single contained story. This could be as simple as one bounty hit, a straight-forward smuggling run, or a simple heist, so we'll unpack all three of those with basic synopses of how you could begin constructing them.

Stuck on a planet awaiting repairs, or looking for some credits for fuel, the Crew finds an ad for an unclaimed bounty. A single Mark, perhaps surrounding themselves with a few Goons, is holed up somewhere. The Mark might be a recluse with only a few spots they visit regularly, or they might be well-known and well protected. Either way, the crew have an easy A to B and back to A style plot, with a handful of NPCs that could help or hinder their hunt along the way. Whether the bounty needs to be brought back alive or dead is up to the Storyteller, but overall this is possibly the most simple and recognisable of plots a Crew can come across.

SMUGGLING THE GOODS

However you envision a Frontier Galaxy full of bounty hunters and criminals, it's likely a space full of heavy machinery, valuable technology, and mass-produced goods. Whenever people have things, other people want them—sometimes they aren't allowed to have them. Smuggling runs are common jobs for ragtag Crews, and getting some items from A to C whilst avoiding B is a relatively easy scenario to run. Start with some contraband or hot cargo, and entrust it to the Crew through someone they know, or owe a favour to. Provide them with instructions of where it needs to go, and the hands it shouldn't fall into, as well as a route or two to get it there, and the haphazard cooperation of a play group will often provide its own narrative impetus from there on out. Should things go a little too smoothly, simply have a tenacious party come after the goods, and see how the Crew respond.





PULLING OFF THE HEIST

A more involved plot, but arguably the most lucrative for a Crew of Interstellar Outlaws, heist stories are elaborate thefts that often require a degree of planning, or the cooperation of individuals with specific skills, to take something from somewhere under a great deal of protection. As a Storyteller, you can simulate this best by pitching a place, such as a casino or museum, which holds a valuable cache for the players to gain access to, and presenting multiple ways for the group to reach it. Take a bank's wealth for example. It could be obtained forcefully, like a holdup, in which case the Crew should prepare themselves for a hard-fought assault on the bank's security and a daring getaway from a police response. Alternatively, a Crew could trick their way inside, posing as employees or associates, perhaps becoming bank tellers to gain otherwise routine access to the prize. Regardless, as a Storyteller, encouraging preparation is key—Crews gather weapons, equipment, disguises or forged documents, and perhaps gain the assistance or tutelage of a couple of NPCs in exchange for a cut after the job. As they gather resources and information, encourage players to think of how they will use them to ensure they can do the seemingly simple action of getting in, and getting out, without getting caught.

THE FRONTIER GALAXY is a bustling ecosystem, with a lot more going on than what can be seen in Unchained Melody or the three styles of job we just talked about. Below are a number of tables for typically legal and illegal work that Crews could find readily available.

1. REPOSSESS

Billions of transactions are flying across the galaxy at every second of every solar hour. The vast majority of people can appropriately finance their transactions—but some can't. Regardless of the client, Interstellar Outlaws have proved great agents to “reacquire” goods for years, whatever that process entails.

Your client wants you to repossess:

1. A ship. A vintage Atmos Cruiser. Any damages come out of your pay.
2. A weapon. Another agri-farmer is missing payments on a 12-gauge.
3. A car. A rare '68 Schumaur Racer, taken on credit by some greasy corpo.
4. A store, or other small property. Maison de Renard, fine furs and high-class clothing, behind on rent.
5. Equipment, either personal or vehicle. Payments sought on a widower's Android housekeeper.
6. A casino, or other large establishment. The Blue Curtain satellite casino—failed their annual audit.

Jobs



LEGAL WORK

A selection of Jobs that can be found largely within the realms of legality, however loose that term may be.

2. CAPTURE

The bread and butter of bounty work. An identified target, likely wanted in connection to a crime, that has slipped out of the reach or authority of law enforcement and found themselves listed on a bounty board—or circled in a polaroid that's pinned to the wall of a bounty hunters' dive bar.

Your target is:

1. A smuggler. Transporting a dangerous new drug known as Honeycomb.
2. A rogue hunter. Went off the rails and took out their last target's friends and family.
3. A crooked cop. Wanted in connection with the infamous Silver Capital Bank Heist.
4. A military figure. The disgraced general who oversaw the controversial Operation Red Anvil back in '68.
5. A mobster. A kingpin mastermind believed to be behind the robberies carried out by the Nashville Twelve.
6. A politician. Believed to be a criminal plant undermining judicial reforms.

3. TRANSPORT

Get something from A to B. Seemingly simple, though there's usually a reason these jobs are assigned to wandering interstellar vagrants as opposed to legitimate shipping companies. Roll the dice, and see what happens—or who comes after you—in transit.

You need to move:

1. Valuable data. Voting cards for the upcoming election, to be delivered to the system capital.
2. Humanitarian aid. Vaccines bound for the quarantined Santa Rosa system.
3. Industrial materials. Oxygen generators for mining colonies on Petersburg V.
4. Military hardware. Rocket fuel, bound for a hot zone.
5. A ship. The Moondancer, a commercial transport ship bound for refurbishing.
6. Refugees. Families leaving Statler Habitual, a station plagued with dangerous manufacturing faults.

1. STEAL

The greedier cousin of repossession. Someone wants something, and acquiring or buying it legally is either impossible—or hiring you to get it for them is marginally cheaper.

Your client wants:

1. A car. The famous Cherry-red DeWitt from the '76 blockbuster movie, *Red Lights at Dusk*.
2. Documents. Papers incriminating Fresno VIII's police precinct in a major fraud case.
3. A ship. The *Gold Dust Woman*, a rival's pleasure barge.
4. Prized jewellery. The Saturn's Eye Jewel, held in Boston Orbital's museum of historical art.
5. Exports cargo. A transport barge full of champion racehorses.
6. Military hardware. Prototype mortars, being tested on the Roosevelt Salt Flats on Irvine III.

ILLEGAL WORK



Definitely not listed in the classifieds, or discussed anywhere in public, these are the type of jobs where you have to know somebody, or meet with someone behind closed doors. Typically more lucrative than legal work, but indulge at your own risk.

2. KILL

Though bounty board hits that accept targets “alive... or dead” are commonplace, these hits are typically dirtier, more complicated jobs that require a specialist’s touch.

The target your client wants eliminated is:

1. A police informant. A key witness in the assassination of Senator Barnet.
2. A media figure. A famous talk-show host pushing for liquor licensing reforms.
3. An arms dealer. Caught supplying both sides in a turf war.
4. A union leader. Better rights for workers in the Mercury Belt will cost big companies too much. Dispatch.
5. Corporate CEO. Their company looks outwardly successful, but startup debts remain unpaid.
6. A politician. A populist favourite, but their rival plays dirty. Make it look like an accident.

3. SMUGGLE

The thinking man’s transport job. Getting goods where they aren’t supposed to be, and ideally, to people willing to pay much more than they’re worth for your trouble.

Your client is looking to transport:

1. A shipment of guns. Military grade, to supply a war in a nearby system.
2. Volatile fuel. Controversially extracted from the Redwood Provincial Nature Reserve.
3. A cache of drugs. Performance enhancers, bound for the Havana IV International Play-Offs.
4. Valuable documentation. Academic papers proving the health risks of lightspeed travel.
5. A stolen vehicle. A one-of-a-kind prototype of Darley Motor’s new sedan.
6. A wanted fugitive. Sought by authorities and criminals alike for the murder of Peter Druzzo, a local mob boss.



It's a whole sensation

At Anchorway Station, the delights of the galaxy come to you.

State of the art spa facilities, luxury shopping, zero-gravity sports rooms, out of system video calling, five star hotels, gourmet restaurants and food services, universal docking bays, enhanced security and protection protocols, galactic standard repair services and more.

Anchorway Station has it all, and it's all waiting for you.

Anchorway Station Operational Center
271, AW,
DELTA32, EAS222

Please send me more information about the "new world" of Anchorway Station.

Name _____
Address _____
Sector Ref _____ Station _____
Position Code _____ Zone _____
Com Band _____

WHAT COMES AFTER

The actions after a job has been pulled off by a Crew are just as important as the events during it in **ORBITAL BLUES**. Characters in the Frontier Galaxy are always working to live, and what they do with their spoils and companions thereafter can say a lot about a character and add to their development. There are many questions a storyteller can ask to find out more about a Crew and how they feel about the work.

After a job is over, ask the Crew some questions, and follow up as appropriate.

- What do the Outlaws do with their cut?
- Does anyone have any debts to pay, or payments to wire to their dependents?
- Does anyone need to lay low for a while after? Where?
- Did the crew celebrate after the job?
- Was the job mundane and typical to them—or just another day?
- Was anyone injured on the job? Do they need medical attention, and can they afford it?
- Did the job stir up any memories or feelings for anyone?
- Did anything unusual come up in the job that merits further investigation?
- Did anyone gain any new **Troubles**, or develop any new **Gambits**?
- Did any of the crew impress anyone?
- Did any of the crew make any new enemies?
- Where's the next paycheck coming from?



TROUBLING TIMES

Troubles are a unique mechanic in **ORBITAL BLUES**; they are a measure of personal issues, vices and difficulties that characters must manage if they are to get by in the Frontier Galaxy. Running them, and ensuring players stay mindful of them, can be a difficult task as a storyteller, but it's important not to make your players roleplay or act out anything they're uncomfortable with. Characters tick towards earning new Troubles gradually in play, as the hum-drum of gig economy life and an uncertain future whittle away at them. It is likely that as players progress or experience life in the Frontier Galaxy, they might have to take a Trouble that's uncomfortable to them as a person. In this case, it's important to work with the player so that they can continue having a good time with the game and their fellow players, and that the game systems do not impede on their fun. To this end, we've written some advice and guidelines on how to make new Troubles in the following section.

TROUBLES, NEW AND OLD

To make new **Troubles**, for characters that have either undergone unique traumas, experiences, or find themselves at the mercy of vices not listed amongst our troubles, storytellers should work with the player to fulfill the following framework:

- 1. Name:** A quantifiable, appropriate way to refer to your **Trouble**.
- 2. Summary:** A brief description of the **Trouble**—one or two lines at most.
- 3. Questions:** Every **Trouble** has a handful of questions that explore its effect on the character and those around them. The player answers two of the questions when they take the trouble, but they shouldn't answer the rest—they'll answer those in play.
- 4. Triggers:** Think of 2 to 3 triggers that reinforce how the character's behaviour pattern hinders them.

TROUBLES IN PLAY

A Trouble doesn't need to be defined by the examples we set out earlier in this book, nor does it necessarily need to be gained at the intervals and events we laid out. Characters can gain Troubles, vices, weights or burdens naturally through the course of play at any time depending on their actions and behaviours, and no guideline we could ever write would cover the vast possibilities of personal strife.

GAMBITS—CUTTING YOUR OWN PATH

The 36 talents and abilities outlined in the **Gambits** section cannot even begin to cover the varied and amazing things that humans are capable of, let alone what individuals under the pressure of a gig economy can exert themselves to. Should you wish to create a new **Gambit** you will need:

- 1. Name:** A description or allusion to your ability.
- 2. Field:** **Gambits** should have a limited scope. This could be in combat, in social situations, or in recreational situations. They denote your expertise, knowledge, learning or natural ability in an area.
- 3. Benefits:** The best and simplest way to structure a **Gambit's** mechanical benefit is by granting the **Upper Hand** for specific actions the character might take, or imposing **Against the Odds** upon others in specific situations. Alternatively, a **Gambit** might allow the character to pay something other than **Heart** for **Exertion**, under certain circumstances.



When making **Gambits**, bear in mind that, just like in real life, it's fun to have a special interest or field that you can excel in when the opportunity arises. Such opportunities might be rare or fleeting, but it's a great feeling when they come up. It's even better when your ability impresses, helps or inspires others. Keep that feeling in mind, and remember that it's good if everyone at the table gets the opportunity to apply themselves and be good at something as part of a diversely talented team.

ENEMY

THE FRONTIER GALAXY is teeming with bandits, rogues, vagrants and ne'er-do-wells who would love nothing more than to see a scrappy Crew of up-and-coming Interstellar Outlaws meet a grisly end for their benefit. Combat is an unfortunate inevitability of the Outlaw life, so it's important for a Crew and its players to know what they're up against, and how such NPCs work, both in and out of a gunfight.

Antagonistic forces that work against the players come in two main categories: Goons, and Marks. Additionally, large groups of Goons can be grouped together as Mobs or Organisations, reflecting their combined efforts, resources and training.

Creating **GOONS**

When making Goons, they do not need to follow the same rules as Player Characters. They may have multiple weapons at their disposal, any equipment befitting their job or status, and stat values anywhere from -1 to +3, though it is recommended that anything above a 2 for an individual Goon is off-set by something else, such as a much lower **Stat**, or a given mode of operation. An individual Outlaw should generally always have a means to overcome a Goon, in order to find a better ignoble end elsewhere.

VILLES



GOONS

GOONS are the galactic chaff in every two-bit gangster's backroom, guarding every crooked casino door, and patrolling the interstellar streets. Typically out-gunned, out-witted or out-maneuvered alone, **Goons** typically strike against Crews in number—alone, they pose no real threat. Any **Attack** that deals 3 damage or more takes down a lone **Goon**.

Goons have two profiles: one for individuals, and another for when they **Mob** up.

For example: **Goons** could be a planetary district's local cops. Alone, a single cop is unlikely to bust any of the Crew's schemes, figure out their grifts, or gun down an outlaw in a one-on-one shoot-out.

Goons do not have access to **Gambits** or **Troubles**, though they do have D6 Moods to suggest how they might behave in play, as well as a Loyalty to dictate who they work for. **Goons** have a basic array of weaponry and equipment, and lower stats on average than on Interstellar Outlaw.

COP		
Loyalty: New Houston Police Force		
1 Muscle	1 Savvy	0 Grit
Pistol, Baton, Radio, Handcuffs Equipment		
Moods		
1. Paranoid	2. Arrogant	
3. Impetuous	4. Disorganised	
5. Oafish	6. Corruptible	

MOBS

When a Crew does something worth dispatching a squad, or goons are encountered in great number, then a crew is dealing with a **MOB**—a group of at least 3 Goons acting as a single unit. The number of Goons in a Mob is its **Size**.

- **Goons** in a **Mob** have a shared profile, often slightly better than a Crew member.
- They take 1 **Action** together, with the same **Initiative** and on the same **Turn**.
- For acts which require high levels of organization, they roll a **Savvy Check**.
- When rolling **Initiative**, a **Mob** rolls 2D3 and takes the lower, before adding their **Savvy**.
- When **Attacking** a single target, a **Mob** deals additional damage equal to its **Size**.
- The individual **Goons** in a **Mob** may separate **Attacks** to a number of targets equal to the **Size** of the **Mob**. If they do, they roll their **Attacks Against The Odds** and do not add additional damage for the **Size**.
- Each **Attack** that does 4 or more damage to a **Mob** reduces the **Mob's Size** by 1. When their **Size** drops to zero, the **Mob** is defeated.

To refer to the previous exemplary **Goon**, should a Crew gain the attention of a few cops, or pull off a job big enough to warrant the dispatch of a squad, at least 3 of the aforementioned **Cops** can become a **Police Squad Mob**.



POLICE SQUAD (3+)
Loyalty: New Houston Police Force

2	1	1
Muscle	Savvy	Grit

Pistol, Baton, Shotgun (1-in-4), Radios, Handcuffs, Patrol Car (1-in-3) equipment

Moods

1. Disorganized 2. Murdering
3. Aggressive 4. Relentless
5. Arrogant 6. Destructive

A squad would be a good profile to utilise as a final hurdle in a chase or shoot-out as a Crew escape a small-time job. The **Mob's** combined stats are a little better than a lone outlaw, and together they have access to 1 patrol car for every 3 **Goons** in the group, and 1 shotgun for every 4 **Goons**. Their potential moods have also changed, to better reflect the potential behaviour of a group—a squad is less likely to be corruptible, and could be more relentless in their pursuit of a Crew, but they also have a good chance of being more destructive in their collective efforts.

ORGANISATIONS

An **ORGANIZATION** is a whole syndicate, gang, precinct or corporation of **Goons**. These large-scale profiles are not intended to be used in combat, but rather to make more social or intrigue-based rolls—a whole precinct rolling a **Savvy Check** to guess a Crew's next move, or rolling **Grit** to keep pursuing a Crew through a web of intrigue and red tape. Their **Resources** are also listed instead of weapons, and **Reach** takes the place of **Moods** to determine the level of influence the **Organization** can bring to bear against a Crew.

For example: The entire Police Precinct of the New Houston Police Force can be expressed as an **Organization**.



POLICE PRECINCT
(40+)
Loyalty: New Houston Police Force

2 Muscle	2 Savvy	1 Grit
-------------	------------	-----------

**5 Police Squads,
5 Patrol Cars,
Armoured Shuttle,
2 Undercover Agents**
Resources

REACH

1. Disorganized 2. Blundering
3. Aggressive 4. Relentless
5. Arrogant 6. Destructive

Loyalty: New Houston Police Force

1

Muscle

3

Scavvy

2

Gut

hear

**Pistol
(Revolver)**
Weapons

Heard It Through The Grapevine | Friends in High Places

Papa Was a Rolling Stone

Respected, City-Wide

A selection of example Marks are provided later, but **Storytellers** should tailor a Crew's **Marks** individually to make for memorable characters and engaging story arcs. To expand on the example provided by the Police **Goons** in the previous section, a good **Mark** to rival an Outlaw Crew could be a hard-bitten Police Commissioner set on busting the Crew.

- ▶ Use **Goons** to oppose singular Crew members, or in scenes with low stakes.
- ▶ Use **Mobs** or **Squads** when you want a blazing gunfight or a chase where the whole Crew is on the back foot.
- ▶ Use **Organisations** to oppose the Crew over a whole Arc.
- ▶ Use **Marks** as social threats, bounty targets or as a serious enemy you want to put a face and a name to.

The Trouble With **VILLAINS**

The eagle-eyed amongst you may notice that the example mark has been given a **Trouble**, but doesn't possess **Blues**. The reason for this is to minimise record-keeping on the part of the **Storyteller**, whilst retaining potential dimensionality for a party's antagonists. Mechanical Troubles for **Marks** are entirely at the Storyteller's discretion—**Marks** might just have obvious flaws or dimensions that don't require mechanical validation. Additionally, possessing a trouble is by no means a standard; if a storyteller wants to run a "villain of the week" style campaign, such as one with different **Marks** being hunted for bounty every session, it might be easier to keep them straightforward. As a **Storyteller**, think about the kind of **Marks** you want to pit against the **Crew**, and how long you think they'll stick around before deciding whether to allocate them a **Trouble** or not.

RUNNING THE GAME

rookie goals



A COLLECTION OF UNSAVOURY
CHARACTERS, ANTAGONISTIC
ARCHETYPES AND TROUBLESOME
HOOLIGANS INTERSTELLAR OUTLAWS
MAY COME ACROSS IN THE FRONTIER
GALAXY. ADJUST, HACK, OR MODIFY
THESE PROFILES TO YOUR LIKING, OR
MAKE YOUR OWN—THE GALAXY IS A
BIG PLACE

1240

MYRIAD SYSTEM AUTHORITIES
SPLINTER ACROSS THE
FRONTIER GALAXY,
APPARENTLY PROTECTING AND
SERVING THE INTERESTS OF
THE INTERSTELLAR CITIZEN
ABOVE ALL ELSE.

POLICE SQUAD (3+)

Loyalty: Location + Precinct

2	1	1
Muscle	Savvy	Grit

**Pistol, Baton,
Shotgun (1-in-4),
Radios, Handcuffs,
Patrol Car (1-in-3)**
Equipment

Moods

1. Disorganized
2. Blundering
3. Aggressive
4. Relentless
5. Arrogant
6. Destructive

COP

Loyalty: Location + Precinct

1	1	0
Muscle	Savvy	Grit

**Pistol, Baton, Radio,
Handcuffs**
Equipment

Moods

1. Fearful
2. Allegiant
3. Imperious
4. Disorganized
5. Glib
6. Corruptible

AN ORGANISED DISPATCH OF
SYSTEM AUTHORITIES,
PROVIDED WITH A PATROL
VEHICLE, AND A HEAVIER-
DUTY WEAPON.

THE FRONTIER GALAXY IS FULL
OF PETTY THUGS, LOW-LEVEL
CRIMINALS AND THOSE TRYING
TO MAKE THE LEAP FROM TWO
TO THREE-BIT GANGSTERS.
YOU'RE BOUND TO HAVE TO
KNOCK THEIR HEADS TOGETHER
AT SOME POINT.

MOBSTER

Loyalty: Family/Syndicate/
Cartel

0	1	-1
Muscle	Savvy	Grit

SMG or Pistol
Equipment

Moods

1. Nervous
2. Tired
3. Suspicious
4. Friendly
5. Scheming
6. Vengeful

MOB GANG (3+)Loyalty: Family/Syndicate/
Cartel**1**

Muscle

2

Savvy

0

Grit

**SMG, Pistol, Tommy
Gun (1-in-4), Mob
Transport (1-in-4)**
Equipment**Moods**

1. Disorganized 2. Jovial
3. Territorial 4. Petty
5. Arrogant 6. Corrupt

**MOBSTERS WORKING
TOGETHER, EITHER OUT OF
SURVIVAL, OR SIMPLY
BECAUSE THEIR BOSS TOLD
THEM TO.**

**THE GALAXY'S BEATNIKS,
BIKERS, REBELS AND ANTI-
ESTABLISHMENT
CONTINGENT THAT THE
PAPERS ARE ALWAYS
WARNING YOU ABOUT.**

PUNKLoyalty: Cause/Gang/
Movement**1**

Muscle

0

Savvy

2

Grit

**Switchblade or
Knuckleduster**
Equipment**Moods**

1. Lucky 2. Calm
3. Rebellious 4. Difficult
5. Amicable 6. Disaffected

PUNK GANG (4+)Loyalty: Family/Syndicate/
Cartel**1**

Muscle

1

Savvy

2

Grit

**Switchblade or
Knuckleduster,
Authority Monitor (1-
in-4)**
Equipment**Moods**

1. Mild-Mannered 2. Loud-Mouthed
3. Rebellious 4. Arrogant
5. Fractious 6. Affable

**A GROUP OF REBELLIOUS
SPIRITS BOUND TOGETHER
BY A COMMON LOYALTY OR
SHARED UNREST.**

INTERSTELLAR PLUNDERERS,
SPACE-FARING HIGHWAYMEN AND
AGGRESSIVE SMUGGLERS
KNOWN TO ATTACK OR BOARD
VESSELS IN AREAS OF THE
FRONTIER GALAXY WITH POOR
SYSTEM AUTHORITY.

PIRATE CREW (4+)

Loyalty: Crew/Ship/Gang

1	1	2
Muscle	Savvy	Grit

**Machine Pistol or
Sawed-Off Shotgun,
Crew Wrench or
Machete, System
Communicators,
Space Suits, Hull-
Breaching Charges
(1-in-4), Cargo
Scanner (1-in-4),
Carbon Cutter
(1-in-4)**
Equipment

Moods

- | | |
|-----------------|---------------|
| 1. Greedy | 2. Oblivious |
| 3. Intimidating | 4. Aggressive |
| 5. Callous | 6. Friendly |

A CREW OF PIRATES WORKING
IN UNISON USUALLY MAKE UP
FOR WHAT THEY LACK IN
PERSONAL EFFICIENCY WITH
THE UNIFIED APPLICATION OF
THEIR TOOLS OF THE TRADE.

SUITED MUSCLE HIRED BY THE
FRONTIER GALAXY'S MANY
CORPORATIONS TO PROTECT
THEIR VESTED INTERESTS,
USUALLY WHEN REGULAR
SECURITY OR LAW ENFORCEMENT
CAN'T—OR WON'T.

PIRATE

Loyalty: Crew/Ship/Gang

1	1	1
Muscle	Savvy	Grit

**Machine Pistol or
Sawed-Off Shotgun,
Crew Wrench or
Machete, System
Communicator,
Space Suit**
Equipment

Moods

- | | |
|-------------|---------------|
| 1. Violent | 2. Petty |
| 3. Entitled | 4. Petty |
| 5. Friendly | 6. Vindictive |

CORPORATE ENFORCER

Loyalty: Corporation

1	1	0
Muscle	Savvy	Grit

**Deringer or Pistol,
Systems
Communicator,
Stock Market
Assessor**
Equipment

Moods

- | | |
|---------------|---------------|
| 1. Restless | 2. Attentive |
| 3. Incautious | 4. Suspicious |
| 5. Alert | 6. Distracted |

**CORPORATE
SECURITY SQUAD**

(4+)

Loyalty: Corporation

1

Muscle

2

Savvy

1

Grit

**Pistols or SMGs,
Sniper Rifle (1-in-8),
System
Communicators |
Stock Market
Assessor | Remote
Explosives (1-in-8),
Company Car
(1-in-4)
Equipment**

Moods

1. Disorganized 2. Relaxed
3. Observant 4. Tactful
5. Alert 6. Regimented

TEAMS OF CORPORATE ENFORCERS, DEPLOYED FOR THE PROTECTION OR ACQUISITION OF HIGH-VALUE CORPORATE INTERESTS. TYPICALLY BETTER EQUIPPED, OR SUPPLIED WITH ADEQUATE TOOLS TO PROTECT COMPANY INTERESTS.

**INTERSTELLAR
OUTLAW**

Loyalty: Crew

1

Muscle

1

Savvy

2

Grit

**Pistol or SMG, and
Switchblade or Boot
Knife, Any
Equipment**

Moods

1. Belligerent 2. Distracted
3. Moody 4. Disorganized
5. Impassioned & Lost

A WANDERING INTERSTELLAR OUTLAW JUST LIKE YOU, EXCEPT MAYBE A LITTLE BIT WORSE, OR A LITTLE BIT BETTER.

OUTLAW CREW (4+)

Loyalty: Crew

1

Muscle

2

Savvy

2

Grit

**Pistol or SMG, and
Switchblade or Boot
Knife, Military
weapon of choice
(1-in-4), Authority
Monitor (1-in-4),
Night Vision Scanner
(1-in-4)
Equipment**

Moods

1. Aimless 2. Distracted
3. Self-Absorbed 4. Competitive
5. Moody 6. Celebratory

A RIVAL OR ALLIED CREW, NOT DISSIMILAR TO YOUR OWN. MAIN CHARACTERS, IN THEIR OWN STORY.

BIG, STRONG FOLK, FREQUENTLY AVAILABLE FOR HIRE TO PROTECT ASSETS, OR WORK HARD LABOUR.

MUSCLE GANG (3+)
Loyalty: N/A

3	0	1
Muscle	Savvy	Grit

Batons, Worker's Tools, System Communicators or Tools of the Trade
Equipment

Moods

1. Jovial	2. Brawling
3. Rowdy	4. Boisterous
5. Excitable	6. Bigger

MUSCLE
Loyalty: N/A

2	0	1
Muscle	Savvy	Grit

Knuckleduster, Tools of the Trade
Equipment

Moods

1. Bored	2. Jovial
3. Restless	4. Rowdy
5. Agitated	6. Observant

A REAL MASS OF MUSCLE.

A CUT ABOVE THE USUAL GOONS IN THE HIREABLE MUSCLE MARKET, THOUGH NOT HIGH ENOUGH TO MAKE A NAME OR MEMORABLE REPUTATION FOR THEMSELVES JUST YET.

ASSASSIN
Loyalty: Credits/Employer

1	2	0
Muscle	Savvy	Grit

Sniper Rifle or Pistol or any Weapon of Choice, Heat Vision Scanner, Stealth Field Pack
Equipment

A TEAM—AT LEAST A DUO OR MORE—OF ASSASSINS. ANYONE HIRING MULTIPLE CERTAINLY WANTS SOMEONE DEAD.

HIT SQUAD (2+)
Loyalty: Credits/Employer

2	2	1
Muscle	Savvy	Grit

Sniper Rifle, Pistol, Assault Rifle, Heat Vision Scanner, System Communicators
Equipment

AIA and STARWILD PROMOTIONS PRESENT

TURBULENCE



AND SPECIAL GUEST

QUEENSGLADE

THURSDAY, JUNE 14 7:30 P.M.
ECLIPSE RECREATIONAL SPACE
5.50 Advance 6.50 Day of Show

ON SALE NOW AT: GATE 452, SOLWOOD RECORDS, KOBAYA MUSIC,
SLIDESONG RECORDS, in SECTOR KAPPA-B, MIND DUST MUSIC in ZONE 8443 and
THE SNARE HOLD in DISTRICT 42 & THE HOLOWS

Example Marks

THESE are 5 archetypes for a variety of **Marks** that Interstellar Outlaws might wrangle with, in both legal or illegal Jobs. They are suggestions, inspirations or bases to build your own antagonists, bounties or memorable characters from, along with a brief explanation on how they might behave and the Gambits, Troubles or resources they might be available to them.

HANDLE

PROFILE



THE UNDERWORLD MARK

Arguably the simplest and most common style of target Interstellar Outlaws will find themselves up against, the criminal ganglands and seedy underbellies of the Frontier Galaxy are filled with Underworld Marks. These are individuals who spend their time avoiding bounties, placing hits on one another, or gainitng bounties with their proclivities. Underworld Marks typically hit the road running if they know someone is after them, and only face their pursuers head-on when cornered.

STATS

Underworld **Marks** have **Stats** to rival Interstellar Outlaws—they are good at one thing, and they have made a name for themselves doing it. Depending on how established an Underworld Mark is, will have considerable access to crime or syndicate organisations that can help hide or protect them, or a number of goons at their disposal.

SUGGESTED GAMBITS

Friends in Low Places, True Grit

SUGGESTED TROUBLES

Secrets, Time Behind Bars

HANDLE

THE CORPORATE MARK

PROFILE



A suit, a financier, a corpo. Despite their radically different lifestyles, these types commonly cross paths with Interstellar Outlaws, whether they like to or not—it's often just a case of the vagrants following the money too far up the chain. Corporate Marks pay to be protected, and usually surround themselves with hired muscle—be that Crews or Goons. As the Frontier Galaxy grows ever more financially fractious, bounties for the protection or elimination of corporate figures are becoming increasingly common.

STATS

Corporates have high **Savvy** or **Grit**, though this usually means they have a greater penchant for running numbers or being numb to social or financial injustices than it means good marksmanship or a high pain threshold. Corporates also have powerful, organisation-wide reach, and unless they are on the run or disgraced from their professional position, credits are no object to them. Expect Corporates to use every asset and credit available to them to protect themselves when lives are on the line.

SUGGESTED GAMBITS

Thick Pockets, Gift of the Gab

SUGGESTED TROUBLES

Too Big For Your Boots, Through Your Teeth.

HANDLE

THE UNWITTING MARK

PROFILE



This is a Mark that doesn't know they're a Mark. A Bounty might have been put on their heads for reasons beyond their awareness, or they might have involved themselves in something much more dubious or far greater than they realise. They are typically ordinary people, caught up in the messy lives of Interstellar Outlaws and their many benefactors and detractors. How Interstellar Outlaws deal with such Marks can often be telling of who the wanderers really are as people.

STATS

Unwitting Marks typically have zeroes across the board; the odd +1 in certain circumstances. They are the average folk of the galaxy, who have wandered into something they shouldn't have, or want to get out of. Their innocence or unsuspecting nature is likely to be their biggest asset, coupled with the likelihood of them being embedded within normal society.

SUGGESTED GAMBITS

Heart of Gold, Side-Hustle (or "a Job" to normal people)

SUGGESTED TROUBLES

Close to your Chest, On The Run, or None—they are merely well-rounded people, in the wrong place, at the wrong time, which can be the greatest trouble.

HANDLE

THE BLOODIED MARK

PROFILE



Though any mark can kill, this type of Mark is specifically known for it, and may even specialise in the act. Whether it was a notable one-off or they're a repeat offender of meditated homicide, Murder is the name of this Mark's game. Though this kind of Mark can provide an easy Job that requires little moral consideration, Crews should be careful when dealing with Marks with an explicit history or penchant for killing.

STATS

A Bloodied Mark's **Muscle** or **Savvy** is likely a dominant stat to assist with the act of efficient killing, though their Grit should by no means be low, unless their guilt has eaten them up, and now acts as more of a driving factor to running than the act of getting caught. Bloodied Marks may work alone, either as one-man armies, or be members of equally dangerous syndicates, squads or gangs. Of all marks, this kind may wear armour or Personal Shield Generators, increasing the **Target Number** for **Attacks** against them to 9.

SUGGESTED GAMBITS

Marksman, Hail of Blows

SUGGESTED TROUBLES

Best Served Cold, Bloodthirsty

HANDLE

THE EMBEDDED MARK

PROFILE



An unassuming individual embedded in a larger operation. Embedded Marks can be anything from accountants, scientists, engineers, or other figures who help make things happen for larger bodies, but prove themselves valuable targets for capture, assassination, extraction or abduction in the process. Jobs involving Marks like these can be more socially complex to run for Storytellers, but can result in memorable experiences or further leads to other jobs as organisations or groups are tackled piecemeal.

STATS

The stats of an Embedded Mark are unlikely to be what makes them remarkable. They might have high **Savvy** or high **Grit** to reflect skill in their field or dedication to an organisation, or they could be typical people simply doing a good job, or in possession of knowledge that aids the organisation they find themselves embedded in. Rather than notable stats, embedded marks often have their position within an Organisation as their defining feature.

SUGGESTED GAMBITS

Book Learning, It's All in the Details

SUGGESTED TROUBLES

In Too Deep, Regret

CONTROL TECHNICIAN

GRAV ENGINEER



recruiting now



Enemy Vehicles

EXAMPLE Vehicle Profiles for space battles and vehicular combat. Unless piloted by a **Mark**, **Vehicles** act like **Goons**—they are relatively easy to dispatch.

PART SHIP, PART
MOBILE HOME,
THIS IS THE
SPACECRAFT
THAT AN
AVERAGE
GALACTIC
CITIZEN MIGHT
OWN AND USE.

SPACE-FARER

Rower Class
Loyalty: None

SIZE **MED**

0

Body

0

Mobility

0

System

WEAPONRY

None

EQUIPMENT

Radio | Cassette Player

PEACEKEEPER BARGE

Lawman Class
Loyalty: Police Precinct

SIZE **MED**

1

Body

1

Mobility

1

System

WEAPONRY

Light Railgun

(Military—Armor-Piercing, Loud)

Electro-Magnetic Grapples

(Military—Bind, Stun, Limited Ammo)

EQUIPMENT

Authority Monitor | Cargo Scanner | Warrant Scanner

THE SPACE-FARING
EQUIVALENT OF A
POLICE PATROL
CAR, USED TO
POLICE TRAFFIC
AND TRADE
ROUTES, OR
ESCORT THE
GALAXY'S
ESTABLISHMENT
VIPS.

A SURPLUS OF
SABRE SHIPYARD'S
CUTLASS-4
FLOODING THE
MARKET A FEW
GENERATIONS AGO
MAKES THIS AS
CLOSE TO A
STANDARD MODEL
AS PIRATES GET.

PIRATE CUTTER

Cutlass Class
Loyalty: Pirate Crew

SIZE **MED**

1 Body	1 Mobility	0 System
-----------	---------------	-------------

WEAPONRY

Pulse Laser
 (Personal—Precise)

Boarding Hooks
 (Mass—Blind)

EQUIPMENT

Cargo Scanner | Hull-Breaching Charges | Transit Tracker

READILY AVAILABLE
COMMERCIAL
VESSELS MODIFIED
TO MOVE FAST
AND QUIET, EVEN
WITH A HOLD FULL
OF CARGO.

SMUGGLER SHUTTLE

Rumrunner Class
Loyalty: Smuggling Ring

SIZE **MED**

0 Body	1 Mobility	1 System
-----------	---------------	-------------

WEAPONRY

Getling Gun
 (Personal—Rapid Fire)

EQUIPMENT

Planetary Scanner | Scan Detection Monitor

MOB ESCORT SHIP

Hammerhead Class

Loyalty: Family/Syndicate/Cartel

SIZE **MED**

1	1	1
Body	Mobility	System

WEAPONRY

Multi-Cannon

(Military—Dangerous, Heavy)

Battering Ram

(Improvised—Stun)

EQUIPMENT

Android Chauffeur | Authority Monitor | Fence Drone Suite

AN UPGRADE
FROM THE MOB
SEDAN—THE
GALAXY'S
CRIMINAL ELEMENT
NEVER FLY
COMMERCIAL

WELL-EQUIPPED,
WELL-MAINTAINED,
AND COMBAT-READY.

BOUNTY HUNTER VESSEL

Nimrod Class

Loyalty: Bounty Hunting Crew

SIZE **MED**

2	2	2
Body	Mobility	System

WEAPONRY

Multi-Cannon (Military—Dangerous, Heavy)

Missile Rack (Military—Explosive, Deadly, Limited Ammo)

EQUIPMENT

Galactic News Monitor | Warrant Scanner

CARGO HAULER

Stevedore Class

Loyalty: Shipping Corporation

SIZE **LRG**

2	1	1
Body	Mobility	System

WEAPONRY

Rear Turbine (Personal—Precise)

EQUIPMENT

System Communicator | Radio

HULKING VESSELS
DESIGNED TO
CARRY CARGO
CRATES, CYLINDERS
AND BARRELS
BETWEEN PLANETS
AND SYSTEMS.

THESE HUGE
LINERS PROVIDE
COMMERCIAL
SPACEFLIGHT
FOR THE
AVERAGE CITIZEN.

INTERSTELLAR PASSENGER SHIP
Gondola Class
Loyalty: Commercial Airline/Org

SIZE **LRG**

1 Body	1 Mobility	2 System
-----------	---------------	-------------

WEAPONRY

Cheff Launcher
(Military—Defensive)

EQUIPMENT

System Communicator

SINGLE-SEAT FIGHTER
Cavalry Class
Loyalty: Owning Ship

SIZE **SM**

1 Body	2 Mobility	1 System
-----------	---------------	-------------

WEAPONRY

Pulse Laser (Personal—Precise)

EQUIPMENT

System Communicator

A NIMBLE FIGHTER,
USUALLY HELD IN
THE HANGAR BAYS
OF LARGER SHIPS
FOR SELF-
DEFENCE OR
RECONNAISSANCE.

A HEAVY-DUTY,
TWO-SEATER
FIGHTER WITH
PILOT AND
GUNNER SUITES.

DUO FIGHTER
Ranger Class
Loyalty: Owning Ship

SIZE **SM**

1 Body	2 Mobility	2 System
-----------	---------------	-------------

WEAPONRY

Gating Gun (Personal—Precise)
Rear Turret (Personal—Precise)

EQUIPMENT

System Communicator

ATMOSPHERIC VESSELS

THE MOST
COMMON,
AND MOST
UNREMARKABLE
VEHICLE IN
THE GALAXY.

SEDAN

SIZE **SM**

Loyalty: N/A

0

Body

0

Mobility

0

System

WEAPONRY

None

EQUIPMENT

Radio | Cassette Player

POLICE PATROL CAR

Deputy Class

Loyalty: Police Precinct

SIZE **SM**

1

Body

1

Mobility

1

System

WEAPONRY

None

EQUIPMENT

Authority Monitor | System Communicator

COMMONLY SEEN
PATROLLING
AFFLUENT
NEIGHBOURHOODS,
OR PARKED
OUTSIDE
THE LOCAL
DONUT JOINT.

MUSCLE CARsize **SM**

Loyalty: N/A

1

Body

2

Mobility

0

System

WEAPONRY

None

EQUIPMENT

Radio

**TRENDY,
FASHIONABLE
AUTOMOBILES.
POPULAR WITH
THOSE LOOKING
TO MAKE AN
IMPRESSION
PLANETSIDE.**

**FOR THE VINTAGE
TRUCKER WHO
MOVES GOODS
PLANETSIDE.**

18-WHEELER

Automobile

Loyalty: Shipping Corporation

size **LRG****1**

Body

0

Mobility

1

System

WEAPONRY

None

EQUIPMENT

Radio



**CONTENT
SPONSOR**

The Sutler System

A BACKWATER SYSTEM SITUATED AROUND A DYING SUN, THE SUTLER SYSTEM IS AN ISOLATED POCKET OF SPACE WHERE FLEDGLING CREWS CAN EXPECT TO COME UP AGAINST SMUGGLERS, PETTY CRIME, AND CUTTHROAT MOBSTERS. IT IS A POORLY-POLICED SYSTEM OF DYING INDUSTRY, AND PERFECT FOR BEGINNING LARGER ADVENTURES WITH INTERSTELLAR OUTLAW CREWS.

SYNOPSIS

The Parazzo Family, led by eldest sister Toni, are slowly increasing their control over the crime and business in the system. They want to quash a rival drug smuggling operation emerging under Saul Jackson, reclaim money stolen by Indie Carter, and crush their rivals, the Reno Snakes, led by Francine Dubois.

SUTLER ORBITAL

An independent space station that closely orbits the sun. It has a small number of services and acts as a primary hub for travellers to the system.

SUTLER-47 ROUTE FUEL HUB

A fuelling station on a slow, wide orbit in the interior of the system. This kind of fuel stop is a common stomping ground for long-haul truckers and other travellers.

RENO-12

The primary hab-city of the system, located on the desert planet of Georgia-Alpha-2, in the Northern Hemisphere. Due to the arid atmosphere, much of the surface is covered with moisture farms and salt flats, but Reno-12 provides a concentrated hub of small-city living. Most of the industry here is run by the powerful Parazzo Family.

IRVINE INDUSTRIAL

A mining outpost city on Georgia-Delta-3, a mineral-rich moon orbiting Georgia-Alpha-3. A mining boom a few years back brought brief prosperity and rapid development to the outpost, but drier times herald economic decline.

YOU could start your crew mid-job, loose on the promenade of Sutler Orbital, or talking to someone who might offer them work. The characters might be from out of system, or tied into one of the existing factions.

- ▶ **SMUGGLERS:** Saul Jackson on Sutler Orbital (pg. 165).
- ▶ **BOUNTY HUNTERS:** Mary O'Neil on Sutler Orbital (pg. 165).
- ▶ **PUNKS:** Francine Dubois in the Viper's Bar and Grill on Reno-12 (pg. 183).
- ▶ **THUGS:** Luciano Parazzo at the High Rollers Casino on Reno-12 (pg. 181).

RUMORS

In the Sutler System, everyone is talking about *something*. Rumours are rife on the Undercarriage Bar in Irvine Industrial, in the High Rollers Casino and The Strip on Reno-12, and everywhere in Sutler Orbital.

- ▶ Businesspeople have been seen skulking around the Tomaton Automobile Factory on Reno-12. If someone throws some credits at it, they could get it running again and revitalise the local economy.
- ▶ There's a big fight happening soon in the Undercarriage Bar on Irvine Industrial. Local landowner Casey Parazzo is set to fight Jessie 'Red' Rhodes, an out-of-system champion!
- ▶ If the Parazzos give you trouble, the Reno Snakes are always willing to lend a hand.
- ▶ The board shows an unusually hefty bounty out on Jon 'Tequila' Rogers, who broke out of prison recently.
- ▶ Pirate attacks are getting worse, and the crew of the New York Groove recently hijacked the cargo ship Green Harrier.
- ▶ Casey Parazzo killed a man a few weeks ago, just for looking at her funny!

THE BOUNTY BOARD

Sutler System Security offers bounties for prominent criminals throughout the system. Escort captured marks to the outposts on Reno-12 or Sutler Orbital for cash.

Bounty Boards throughout the system repeat stock messages, reporting the appearances and crimes in a dreary monotone interspersed with catchy but mundane ad reels for household cleaning products and adverts for local establishments.

- ▶ Jon 'Tequila' Rogers recently escaped from Folksong Penitentiary Station. His previous crimes include gambling, fraud and identity theft. His bounty is unusually high—**6 Credits**, Alive.

Tequila hired a mob of petty thugs, all wanted for various petty crimes—collectively worth **2 Credits**, Alive.

- ▶ Small Time Bounties, **4 Credits** each:

- ▶ Wallace Forbes, a greasy, paunchy con man. Wanted alive in connection with numerous heists on big-name casinos. Last seen heading towards Reno-12.

- ▶ Aileen Blatto, wanted for robbery and grand theft auto. Leader of the Desert Cats, a biker gang on the Backroads (pg. 187) of Reno-12. Wanted dead or alive. No confirmed visuals available, known by her trademark red leather biker jacket.
- ▶ Ivan Delshik, an arms dealer. Last seen at Irvine Industrial (pg. 174). Reported to change appearance frequently, but recognisable by a faded, tear-shaped tattoo below his right eye. Wanted alive for questioning.
- ▶ Alice Rutters, part of an intergalactic smuggling ring. Wanted alive for questioning. No known vessel of her own—known to coerce male truckers for rides between systems. Blonde, permed hair, blue eyes.

THE LAW

Law in the region is managed by the **Peacekeepers** of **Sutler System Security**, who have bases on **Reno-12** and **Sutler Orbital**. Ostensibly a force of law and order, they are underfunded, underappreciated and noticeably corrupt, giving the **Parazzo Family** and their allies a wide berth.

A **Peacekeeper Barge**, the **SAV Fenring**, and its crew of 4 **Peacekeepers** handle particularly egregious criminals, but the department prefers to stake bounties and rely on independent contractors. The **SAV Duncan** and **Halleck** are usually out on patrols elsewhere.

PEACEKEEPER BARGE

Lawman Class

Loyalty: Police-Precinct

SIZE **MED**

1
Body

1
Mobility

1
System

WEAPONRY

Ultris Railgun

(Military—Armour-Piercing, Loud)

Electro-Magnetic Grapplers

(Military—Bind, Stun, Limited Ammo)

EQUIPMENT

Authority Monitor | Cargo Scanner | Warrant Scanner

D6 SPACE TRAVEL EVENTS

1

PIRATES!

A Pirate Crew approach and make to board your ship.

2

DEBRIS RUPTURE

Heavy, drifting debris blocks your exterior vents. Someone needs to go outside and clear it out.

3

AUTHORITY CHECKPOINT

The **Peacekeeper Barge** *SAV Duncan* and its crew of 4 **Peacekeepers** hails the Crew from a distance. They have taken an interest in your recent arrival, and politely request to board your ship to confirm licenses and personnel.

4

DISTRESS SIGNAL

An automated, tinny distress signal rings out from the Sutler-47 Fuel Route Hub (pg. 168). If the situation there is already resolved, the distress signal emanates instead from the cargo hauler, Sovereign. Some Pirates (see Event #1) aim to take a shipment of precious metals worth **3 Credits** from its hold.

5

CARGO ESCORT

A cargo hauler, Washington's Song, headed to Irvine Industrial (pg. 171) asks for an escort to avoid Pirates in the area. The ship is carrying one of the following:

1. Liquor for the Undercarriage Bar.
2. Space suits for orbital miners.
3. Tightly-packed mining charges (as Remote Explosives).

6

TOUR SHUTTLE

A tour ship, New Caldera, carrying **Hollie Astro & The Flyboys** is out of fuel and drifting. They're looking for someone to ferry the four-member band to Viper's Bar (pg. 183) on Reno-12 in time for a gig next solar cycle. The band party hard—they have a significant amount of liquor and drugs, and they're more than willing to share.

SUTLER ORBITAL

A BACKWATER STATION, FAVOURED BY INTERSTELLAR OUTLAWS FOR ITS REMOTE LOCATION AMONG MINING MOONS AND DECLINING CIVILISATIONS, THE STATION FLOATS QUIETLY IN THE LIGHT OF THE SYSTEM'S DYING SUN, ITS PEELING PAINT EXPOSING AN AGING CHASSIS. SIZZLING HALOGEN LIGHTS ILLUMINATE THE HALLWAYS. EVERYTHING HERE IS FADED AND IN NEED OF RENOVATION.

RUMOURS FLOW FREELY ON SUTLER ORBITAL, AND EVERYONE HAS THOUGHTS ON THE LATEST BOUNTY OR NEWS BROADCAST.

FULL SERVICES
WELCOME

HOTEL

PORT
PARTS, INC.

PROVIDENCE
TAP

FRONTIER
SECURITY

164

THE PROVIDENCE TAP

A smoky drinking hole with lacquered wood and sticky tables. The back windows overlook the vast open-space docking bay. It is quiet, and the Jukebox requires a good, solid hit to work right.

- ▶ **Marvin Howard** can be found running the tap most hours of the solar cycle.
- ▶ **Saul Jackson** is a frequent visitor recently, keeping an eye on the window that looks out to the ship port. He is looking for a crew sharp enough to courier **Jessie 'Red' Rhodes** to her boxing match on Irvine Industrial.

FRONTIER SECURITY SERVICES

A security franchise on a government contract to operate interstellar bounty boards and authority holding cells. Built to template across the galaxy, once you've seen one Frontier Security Service, you've seen them all.

- ▶ A **Bounty Board** provides a feed of the system's latest bounties, updated every half-hour.
- ▶ **Mary O'Neil** works behind the counter, taking in any live captures and verifying biodata from "cold hits."
- ▶ One of the two holding cells in the back houses **Indie Carter**, taken in for smuggling narcotics. As Indie is allegedly involved in smuggling operations around the system, any registered Hunters are entitled to time with him for questioning.

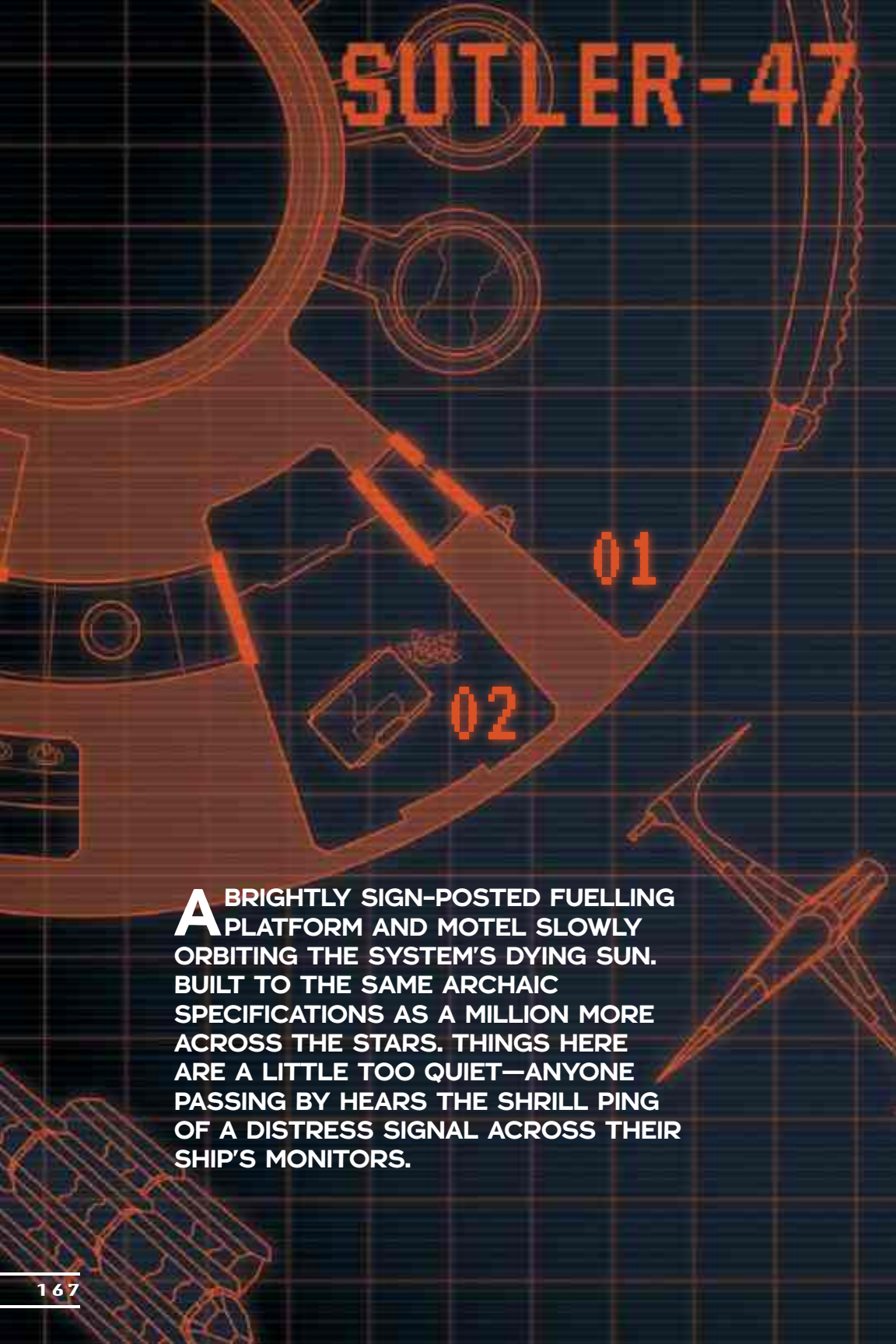
PORT PARTS, INC.

A ship outfitting and engineering garage built into the ship port. An archaic chain now mostly out of business, a franchise persists at Sutler Orbital under Todd Reed's greasy management. The place stinks of rocket fuel and oil, and tattered pin-ups dot the walls between tool racks.

- ▶ **Todd Reed**, an unassuming mechanic, manages the garage and oversees most repairs.
 - ▶ Runs a small side business selling small arms and otherwise illegal ship parts off the books. His stock is limited to what he has been able to take from ships coming through recently.
- ▶ A small, sleek shuttle in one of the repair bays can be attached like a sidecar to a ship's main hatch. Reed used it to smuggle arms to eco-resistance fighters. It is outfitted to be undetectable to scanners, but he has no use of it now. He will part with it for a **Crew Project** worth of cash.

OTHER POINTS OF INTEREST

- ▶ The **Hot Pot**, an interstellar conglomerate service station and coffee shop. The coffee is great, but best avoid the sandwiches. **Jessie 'Red' Rhodes** stops in every morning.
- ▶ **Commway Communication**, a chain business providing small booths with net access for a negligible fee. Here, travellers can keep up to date with interplanetary news (updated every half-hour) and make calls across planets and systems.
- ▶ **Blast-Off! Burger**, a cheap and greasy intergalactic burger chain that dominates the fast food industry. Regrettably the best food on the station.
- ▶ **8/12**, one of the galaxy's leading convenience store chains. Sutler Orbital's residents get all their necessities here, and any transient visitors can pick up ammunition and other essentials.



SUTLER-47

01

02

A BRIGHTLY SIGN-POSTED FUELLING PLATFORM AND MOTEL SLOWLY ORBITING THE SYSTEM'S DYING SUN. BUILT TO THE SAME ARCHAIC SPECIFICATIONS AS A MILLION MORE ACROSS THE STARS. THINGS HERE ARE A LITTLE TOO QUIET—ANYONE PASSING BY HEARS THE SHRILL PING OF A DISTRESS SIGNAL ACROSS THEIR SHIP'S MONITORS.

FUEL ROUTE HUB

THE DISTRESS SIGNAL

The distress signal from the Hub is from a personal communications device, reporting a hostage situation. Ports are open and awaiting support. Local authorities are nowhere to be seen.

1. SHIP PARKING LOT

As the Crew's ship docks, the airlock closes behind them and emergency lights flicker on.

- ▶ There are two other ships in the dock:
 - ▶ Midnight Runner, a medium-size personnel carrier, with scratched yellow paint scorched from blaster fire. Scans show it holds no cargo, and was last registered to a **J. Rogers**.
 - ▶ Bossanova, a bulky, rectangular freighter with cherry-red paint. Scans show it holds a shipment of high-quality liquor bound for Reno-12, and was last registered to a **W. Bart** on behalf of Galacti-Go Shipments. A sawed-off shotgun is strapped to the roof above the pilot's seat.
- ▶ An airlock door hangs slightly ajar, dim fluorescent light eking in from the hallway beyond.

2. SUTLER-47 FUEL ROUTE HUB INTERIOR

Fluorescent ceiling lamps and decrepit, beige paint. A potted plant beside a check-in desk for the motel rooms upstairs.

- ▶ A receptionist sits behind the desk, his mouth taped closed and his hands bound with a cable tie. Once freed, he nonchalantly says this place gets held up every year or so.
- ▶ Tells the Crew there are two **Hired Guns** in the Toilets, and three more in the Convenience Store with their boss. Two guests upstairs—**Will Bart** and someone who only gave the name **Alice**—and he'd appreciate it if the crew could check that they're all right.
- ▶ A small 8/12 convenience store entrance glows at the end of a tiled corridor.
- ▶ A swing door to the left that leads to the Toilets.
- ▶ A heavy double door to the right leads to a stairwell up to the Motel Rooms.

04

03

05

03. TOILETS

Chipped white tiles and a row of toilet stalls. A series of washbasins and a graffiti-covered mirror. Two Hired Gun Mooks:

- ▶ One wears a white shirt and black suit pants, doing a line of Nebulae from the washbasin counter. Sweating and twitching, he has a pistol at his waist, but left his SMG on top of the cistern in one of the stalls.
- ▶ Another is stuck to one of the toilets, loudly complaining about the quality of gas station hot dogs these days. He'll be there a while.

04. MOTEL ROOMS

Up the stairwell, a series of three small rooms, all unlocked.

- ▶ **Room 1.** Alice Rutters hides in the wardrobe with a deringer, under the impression the raid downstairs is for her.
- ▶ **Room 2.** A suitcase full of a small fortune in bond chips (12 **Credits** worth) is **hidden** in the air vent running between Rooms 1 & 2. The money will be incredibly difficult to cash out at a bank or casino without raising questions. Indie Carter hid it here, but it belongs to the Parazzo Family.
- ▶ **Room 3.** Will Bart sleeps heavily on the bed, unaware of the distressing situation below.
 - ▶ The TV is on. A Bounty Network Bulletin announces a Bounty worth 4 **Credits** for Saul Jackson, wanted for smuggling Narcotics.
 - ▶ A loaded **pistol** on the bed stand.

FUEL ROUTE HUB

05. 8/12 CONVENIENCE STORE

Their commercial layout unchanged for generations, this Fuel Hub's convenience store is like any in the glamorous videos of Old Earth—down to the mob of **Hired Guns** occupying the shop floor.

- ▶ Behind the counter, **Jon 'Tequila' Rogers** presses a gun into the young shop worker's back. He insists the worker call off the distress signal to the authorities, and contact someone who can fix his ship or get him to **Irvine Industrial**, no questions asked.
- ▶ Two **Hired Guns** in ill-fitting black suits sit on the freezers smoking cigarettes and sharing a bag of chips. They carry SMGs on shoulder straps and pistols at their waists.
- ▶ To the rear of the store, a third **Hired Gun** helps himself to a beer from a six-pack in the fridge.



I R V I N D U S

A BUSTLING, OBTUSE STATION BUILT INTO THE PALE, BROWN ROCK OF A MINERAL-RICH MOON. A BEEHIVE OF STEEL, MINING SHUTTLES AND CARGO CARRIERS COME IN AND OUT AT ALL HOURS. FRAGMENTS OF THE MOON, BLOWN CLEAN FROM THE BEDROCK, HANG IN ORBIT AS MINING CREWS PROSPECT FOR PRECIOUS MINERALS.

I N E T R I A L



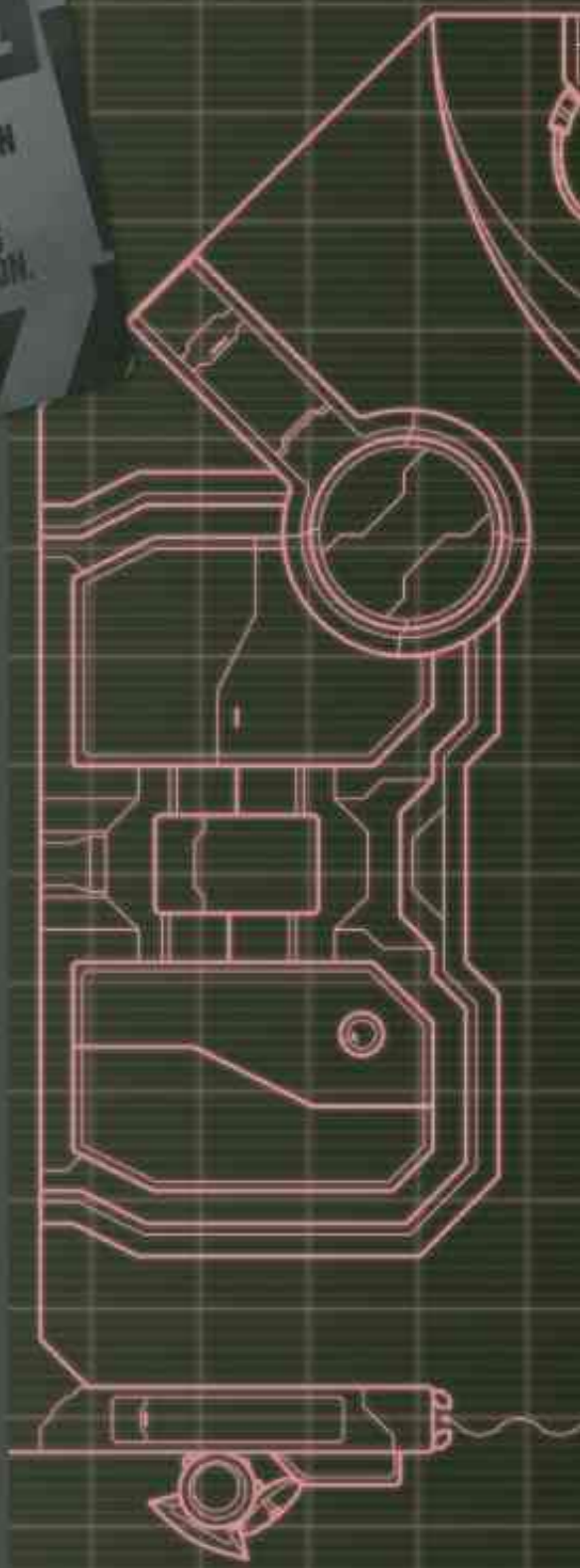
172

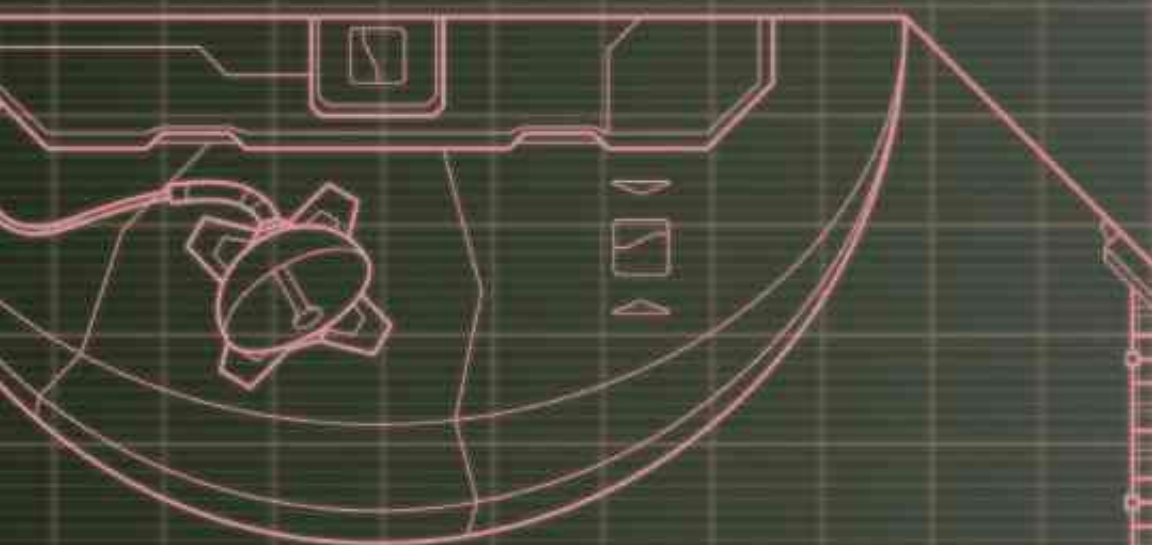


DOCK

A colossal bay, large enough to accommodate even the bulkiest freighters. The hustle and bustle of cargo and personnel vessels make it one of the busiest spots in the system—surely no one would notice an independent ship slipping in.

- Be careful entering the port without declaration—even the smallest bump from a large-size cargo hauler will send Small and Medium ships careening out of control.
- Ships coming in to dock must connect with an airlocked docking bridge before proceeding to [The Hub](#).
- A System Authority Vessel, the [SAV Halleck](#), crewed by four **Peacekeepers** patrols the dock. They halfheartedly stop and search any suspicious ships coming in or out of the port.





THE HUB

A central amphitheatre plaza with harsh iron balustrades and mezzanine platforms. Individual strut corridors run off to mining shuttle docks, living quarters and services—though most are off-limits to non-mining personnel. A giant halogen light-plate in the ceiling does a poor job of emulating night and day.

- A small selection of offices, convenience stores and eateries built into a few small alcoves.
- A Hot Pot coffeehouse, franchised to the mining colony. **Ivan Delshik** works here as a barista, his cap pulled down, keeping to himself. The rest of the staff know him as Thomas Smith, who came in recently for the job.
- Medivate Pharmaceuticals, a medical supply store, selling a selection of compresses, painkillers, muscle supports and stimulants. Rudimentary computers built into the walls eliminate the need for staff, and offer basic diagnoses and product suggestions.
- Offices for accounting, logistics, and finance in the alcoves. **Casey Parazzo** is turning the former accounting office of **Indie Carter** upside down, eager to find the Parazzos' missing money.

LIVING QUARTERS

Rows of single-bed apartments for miners living on-station, with communal kitchens and amenities. Heady smells of cooking and the sounds of myriad languages. Off-duty miners play cards and watch TV.

- The miners don't take kindly to people coming in and poking around in their living space, however shared it seems. Anyone who puts in the effort to get to know them or talk among them hears a **Rumour**.

THE FIGHT

THE UNDERCARRIAGE BAR

A grimy, metal-clad drinking hole for Irvine Industrial's miners. Music blares at all hours, and a variety of sports play on blacky screens hanging at the corners. Smoking is technically prohibited everywhere on the station, but good luck telling any Undercarriage patrons that.

- **Terry Roy** tends bar here, and runs a tight ship—if you want to fight, take it downstairs so the **Peacekeepers** don't see you do it.
- Below the bar proper, there is a function room for the occasional music gig or sports event. Currently it contains a boxing ring for the fight between **Jessie 'Red' Rhodes** and **Casey Parazzo**. The fight takes place the night after **Red** arrives at **Irvine**.

If **Indie** hasn't been taken care of for **Luciano** (pg. 199), or if **Casey** hasn't got the suitcase back (pg. 169), Casey's head isn't in the fight, and Red wins.

If **Indie** (or his money) has been delivered to the **Parazzos**, or if **Casey** is juiced up on **Grease**, Casey gets into the zone in time, and wins by fighting dirty.

If **Red** left with **Jon** or was apprehended, the fight is off. Toni Parazzo will put a bounty of 4 Credits each for Saul and Jessie if brought in alive under the ironic pretence of narcotics smuggling.

If **Casey** is in no state to fight (perhaps due to Francine's payback), the fight is off. Red heads to **Reno-12** to buy a one-way ticket out of the system. If Saul tries to stop her, she'll break his nose.

If none of the above are true, it's a fair fight.

REFNO-12

TOMATON
AUTO PLANT



THE BACKROADS



VIPER'S



A DRY, DUSTY TOWN WITH FEW HIGH-RISE BUILDINGS. THE BOOM-AND-BUST ECONOMY OF THE FRONTIER GALAXY TOOK ITS TOLL HERE—BOARDED-UP BUILDINGS, GRAFFITI-CLAD CONSTRUCTION PROJECTS, ERODING GLAMOUR. THE TOWN SITS ALONE IN A VAST DESERT AMONG A FEW OUTLYING FIELDS OF SOLAR PANELS AND TECH-ASSISTED FARMS. IT IS A POORLY-KEPT SECRET IN THE SUTLER SYSTEM THAT THE PARAZZO FAMILY OWNS MOST OF THE TOWN—AND MUCH OF THE PLANET—THOUGH RECENTLY THE RENO SNAKES BIKER GANG HAVE POSED SOME RESISTANCE TO THE PARAZZOS' MONOPOLY.



THE STRIP

- ▶ Rostovic's Arms and Equipment, under a giant flashing pistol with "Bang!" written in cursive neon beneath. Rostovic's sells most arms and legal personal bounty equipment. The salesperson lets anyone who name-drops Toni Parazzo browse a selection of black market wares in the back.
- ▶ A gated driveway guarded by two enamel statues of burlesque dancers leads to the High Rollers Casino. Visitors pass through a checkpoint manned by two Parazzo Family Enforcers. The guards take any weapons for "safekeeping." Motorbikes and their riders are expressly forbidden.
- ▶ The Family Value Hypermarket, for all of Reno-12's resident's needs. There is a small Hot Pot inside, and a huge selection of domestic goods down its labyrinthine aisles.
- ▶ Reno Gold Accounting. A stuffy, beige building, filled with stuffy, beige people. The headquarters of a galaxy-wide insurance firm, Reno Gold provides a great deal of work and stability for the few residents left on Reno-12. Toni Parazzo has a growing interest in the firm.
- ▶ A small, under-funded branch of Sutler System Security houses a beleaguered precinct of Peacekeepers. A **Bounty Board** flickers outside.
- ▶ A variety of small offices, convenience stores and recreation services.



A DUSTY, POTHOLE-RIDDEN ROAD THAT CONNECTS THE TOWN, THE STRIP IS AN ASSAULT ON THE EYES—FLICKERING NEON LIGHTS BATTLE AGAINST THE GLARING SUN TO DRAW ATTENTION TO THE TOWN'S FEW NOTABLE SERVICES.

High Rollers Casino

THE MOST GLAMOROUS ATTRACTION ON RENO-12, THE HIGH ROLLERS CASINO IS A TOUCH OF CLASS ON AN OTHERWISE UNDIGNIFIED ROCK—ACCORDING TO THE PARAZZOS, ANYWAY. OWNED AND OPERATED BY THE PARAZZO FAMILY, THE INTERIOR OF THE CASINO IS A GILDED AND GLITTERING AFFAIR—LUXURIOUS RED CARPETS, BLACK FURNISHINGS, AND HANDSOME ATTENDANTS ATTENTIVELY AWAITING PATRONS' NEEDS.

- ▶ A lobby in the entrance leads to the casino, with elevators up to a sizable, though often empty, hotel.
- ▶ A wide variety of gambling in the casino—cards, roulette slots and craps.
- ▶ A **Mob** of 8 **Parazzo Family Goons** keep an uneasy peace here. In the interest of civility, they always attempt to disarm and detain before resorting to more extreme measures.
- ▶ The High Ball Glass is the casino bar. Run by **Luciano Parazzo**, it serves a range of sophisticated cocktails and imported beers.
- ▶ **Wallace Forbes** slopes around the casino, scoping it out for a potential heist. **Toni Parazzo** already has him figured out, and is simply waiting for him to slip up.
- ▶ **Toni Parazzo** and 4 **Parazzo Family Enforcers** oversee operations from a penthouse office, only accessible with a secret numerical input for the elevator known by most **Parazzo Family Gang Members**. The office itself has an elaborate wall of screens providing a variety of CCTV feeds from the casino. A porcelain masquerade mask hangs above Toni's desk.



Sunshine View

APARTMENTS

A HABITATION BLOCK FOR THE PLANET'S RESIDENTS AND THE OFF-SEASON MINERS AT IRVINE INDUSTRIAL. TONI PARAZZO RECENTLY BOUGHT UP THE APARTMENTS AND RENTS THEM AT A PREMIUM TO OUTSIDERS—OR FOR A PITTANCE TO HER OWN. SHE AIMS TO OWN THE BLOCK BY THE END OF THE SYSTEM'S YEAR.

- ▶ A holdout for Parazzo Family Goons, the hallways and communal areas of Sunshine View are dilapidated and riddled with bullet holes. The whole building is covered in cracking tan paint, plastic plants and generic paintings. A few Mobs of Parazzo Goons loiter about, playing cards or dice, or patrolling the halls. They won't hesitate to accost any unexpected guests.



Viper's

BAR & GRILL

A SMOKY ROADHOUSE ESTABLISHMENT ON THE OUTSKIRTS OF TOWN, AND A BASTION AGAINST THE PARAZZO FAMILY'S MONOPOLY ON RENO-12. IT IS FREQUENTED BY MEMBERS OF THE RENO SNAKES BIKER GANG.

- ▶ Owned and tended personally by **Francine Dubois**, who enforces a degree of peace with a booming voice and unwavering loyalty from the bikers. Should that fail, Francine's sawed-off, **Equalizer**, hangs in pride of place above the liquor.
- ▶ The stage frequently hosts visiting jazz, rock and swing bands. Viper's is known among music enthusiasts as a great stepping stone on the road to stardom.
- ▶ A dozen **Reno Snake Members** can be found here at any given time—more on evenings and weekends.
- ▶ If the crew missed him at the **Fuel Hub**, **Will Bart** is here, enjoying what he says are the best ribs anywhere in the galaxy.
- ▶ The **Desert Cats**, new rivals to the Reno Snakes, come in every Sunday night to kick up a ruckus with the regulars.

CANYON

A V E N U E S

A SERIES OF CUL-DE-SAC HOUSING PROJECTS, THE CANYON AVENUES ARE THE RENO SNAKES' STOMPING GROUNDS. THEY LOUNGE AROUND IN THE DESERT SUN, TINKERING WITH THEIR BIKES BEFORE RIDING OUT TO THE DESERT NETWORK.

- ▶ Gangs of **Reno Snake Bikers** ride around, keeping a degree of peace and giving no hassle to residents.
- ▶ The **Parazzo Family** and their associates are not welcome here, but that doesn't stop them from rolling up in dusty saloon cars to start fights when the casino has a slow weekend.

TOMATON

AUTOMOBILE PLANT

A DERELICT AUTOMOBILE PRODUCTION FACILITY ON THE OUTSKIRTS OF TOWN. A KEY BATTLEGROUND FOR THE PARAZZOS AND RENO SNAKES ALIKE, BOTH PARTIES HAVE A VESTED INTEREST IN MAINTAINING ABSOLUTE CONTROL OF THE DISUSED FACILITY.

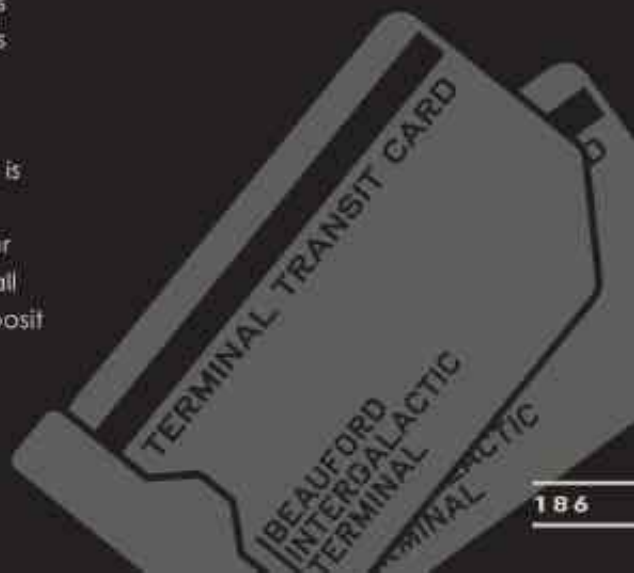
- ▶ **Toni Parazzo** wants to own the space, demolish it and build a second casino.
- ▶ **Francine Dubois** has the means to restore the automobile plant, revitalizing Reno-12's automobile industry—with some collaboration from neighbouring systems.
- ▶ Both parties are close to securing the rights to the plant from **Reno Gold Insurance**. They each seek a third party to tip the scales in their favour—and potentially dispose of any rival squatters on the lot.
- ▶ **Parazzo Family Members** and **Reno Snakes** frequently clash here. Fatal casualties happen every couple of weeks, usually.
- ▶ The exterior lot is a spacious expanse of rusted-out car chassis and disused machinery—ample cover for a good old-fashioned shootout.
- ▶ The interior of the plant is a decaying spiderweb of machine tools, assembly conveyor belts and a teetering mezzanine walkway.



BEAUFORD INTERGALACTIC TERMINAL

A PLANETARY LANDING PAD AND COMMERCIAL SPACEFLIGHT TERMINAL, BEAUFORD INTERGALACTIC TERMINAL (THE BIT) IS THE ONE-STOP GATEWAY TO THE REST OF THE GALAXY FOR THOSE WITHOUT A VESSEL OF THEIR OWN. TRANSPORTER-CLASS SHIPS LAND AND TAKE OFF FROM HERE DAILY, THOUGH THEY MOSTLY FIND THEMSELVES LOADED WITH IMPORTS AND EXPORTS.

- Anyone landing on Reno-12 comes and goes through here. The guards working the checkpoints at the terminal are half-hearted at best.
- A Wheel Deals car rental franchise is attached to the terminal building. Visitors can rent a car—essential for getting around Reno-12—for a small deposit. Trash the car, lose the deposit [1 Debt].



THE BACKROADS

A NETWORK OF ROADS LACES ACROSS THE SURFACE OF RENO-12, DOTTED WITH ABANDONED GAS STATIONS, ENTRANCES TO LONG-EXHAUSTED MINE SHAFTS, AND DILAPIDATED CUL-DE-SACS RECLAIMED BY THE SAND. THESE ROADS ARE THE DOMAIN OF THE RENO SNAKES BIKER GANG, THOUGH LATELY THE DESERT CATS HAVE BEEN CLAIMING TERRITORY—AND GETTING VIOLENT WITH ANY RENO SNAKES THAT STRAY TOO CLOSE.



- ▶ If you explore the Backroads, roll every few hours spent on the road:

- 1 A **Mob** of 3 **Desert Cat Bikers**, ready to defend their territory.
- 2 Two **Reno Snakes**, out of fuel and in need of a ride.
- 3 A **Mob** of 3 **Parazzo Family Goons**, disposing of a couple of bodies.

- 4 **Hitchhiker**. A common sight, mostly yuppie thrill-seekers.
- 5 2 **Desert Cats** and 2 **Reno Snakes** caught in a standoff at a dilapidated gas station.
- 6 A **Stray Dog** wandering by the roadside. Small and vicious, but just wants to be loved.

- ▶ **The Desert Cats** and their leader, **Aileen Blatto**, live in a disused diner and motel a half day's drive east out of Reno-12.
- ▶ **The Ferris Iron Quarry** is a day's drive south from Reno-12. A bag under the desk in the foreman's office contains **2 Credits** in Bond Chips and a sun-bleached photograph of a young **Marvin Howard**, **Terry Roy** and **Toni Parazzo**. They are holding a porcelain masquerade mask and laughing in what is now **Viper's Bar**.



MARVIN HOWARD

Balding, moustachioed, and missing one eye. A former prospector at the nearby Irvine Industrial Mining outpost, retired after a "mining injury" (supposedly unrelated to his eye). Now runs the Providence Tap. Rumour has it he used to be a smuggler, but he laughs it off and says good, hard work is the only thing he's ever known.

THE OLD DAYS

Business on Sutler Orbital is dull—Howard longs for a taste of the old days, and his old ways. He has a tall tale for any interstellar outlaws that swing by about a smuggler's cache hidden in the foreman's office at the old Ferris Iron quarry on The Backroads of Reno-12. If anyone were to verify the old rumours, he'd appreciate hearing what they find.

SAUL JACKSON



A sly, middle-aged man with slicked-back hair and a penchant for cigarillos. Many previous vocations and former lines of work, but currently the coach and manager of Jessie 'Red' Rhodes, a prizefighting Boxer. Actually a former money launderer for the Parazzos. Looking to pay off his debt to his boss, Toni Parazzo, by turning in Indie Carter.

CASH IN HAND

Jackson is looking for a crew confident enough to smuggle Red into Irvine Industrial in time for an underground boxing match against Casey Parazzo, a renowned bare-knuckle boxer. Jackson is secretly using Red to smuggle "Grease"—a gel-based stimulant—onto the station under Red's boxing gauze, in a vain attempt to appease the Parazzo family. Terry Roy will pay **2 Credits** to the Crew for delivering Red to the Undercarriage Bar—significantly less than the Grease itself is worth.



OFFICIAL PARTNER:

Lean, wiry. A former hippie who wears his long, greying hair in a ponytail. Poorly hides a shady past as an eco-terrorist, and still has some connection to arms dealers and black market part fitters. Has a small selection of black market equipment he will part with for the right price or a favour from a friendly contact.

TODD REED

- ▶ 3 Standard-Quality Remote Explosives.
- ▶ Scan Detection Monitor.
- ▶ 4 System Communicators.
- ▶ Warrant Scanner.

BOOM & BUST

Todd caught word that a biker gang on Reno-12 is interested in restoring the Tomaton Automobile Plant. He'd love to relocate there to help get the old thing working again. He needs a Crew to get him there and signed up with whoever's in charge, and he is willing to part with a **Ship Cloaking Device** for the favour.

SEGMENT SPONSOR:



JESSIE 'RED' RHODES

A powerful woman, with broad shoulders and a muscular build. A shock of copper hair, a luxurious fur-coat and designer jeans. Surprisingly quiet and reserved. Often found minding her business in the Hot Pot with a black coffee and a bear claw.

A WAY OUT

Jessie is Saul Jackson's accomplice and will not remove her gauze bindings for any reason. She tells the truth to anyone who bothers to get to know her, or speaks highly of her previous fighting record—she knows this work is beneath her, and she hates herself for falling in with Saul Jackson.

She believes her old flame, Jon 'Tequila' Rogers, is somewhere in the system, and that he might be able to help her. Jon has a bounty on his head, but Jessie can't condone the Crew claiming it. If the Crew get her to him safely and see them both off, she'll see about having Jon sell the drugs and give the Crew a share—worth **6 Credits**.

Jessie 'Red' Rhodes

Loyalty: Cold. Hard Credits:

3

Muscle

1

Savvy

2

Gint

10

Heart

Weapons

GAMBITS

Knife to a Gunfight

TROUBLES

Lovesick (Jon Rogers)

REACH

One to Watch according to the Interstellar Boxing Network.

**MARY
O'NEIL**

Peroxide blonde with smoky eyes and a mean scar across her left cheek. The aging beauty of Sutler Orbital's Frontier Security Services. A chain-smoking ex-Hunter who retired after the death of her son to enjoy a quieter life. She's putting in a few more months of work with the franchise before planning a proper retirement to a more temperate planet—preferably one with some beaches.

ONE LAST JOB

Ten years ago, Mary O'Neil came to the Sutler System on the trail of a lucrative bounty for a masked interstellar outlaw known only as Paz Junior. The trail went cold, and lack of money meant Mary had to settle down for a few months—and before she knew it the months became years. She still has the bounty writ, and will share it with any Crews that catch her eye. She has a feeling Paz Junior is still in the system somewhere. If someone were to find them, the payout would provide a comfortable retirement. The only clue she has is a porcelain masquerade mask.

PAZ JUNIOR

The real identity of "Paz Junior" is, or was, none other than a young Toni Parazzo—back when she cut her teeth as a pirate before she inherited her father's casino and criminal network on Reno-12. The telltale mask hangs above her desk in the Parazzo Penthouse Office (pg. 181). The only people who know about her past are her siblings, Saul Jackson, and Indie Carter. The bounty for Paz Junior is old, and requires the mask and the target—dead or alive—brought in to a Frontier Security Franchise for verification. The writ is worth **8 Credits** to the successful party, even with Mary taking a finder's fee.

STATION CLASSIFIEDS

Classified Ads are
Monday at 3 p.m.
Display Ads when
possible information
248 (718) 877-4300

BUSINESS SERVICES

OFREYA SOLA APPLIANCES

Come see us for your parts & appliance needs. Gray Units, OT Stations, Riggers, and Air BAs. Sector Alpha Zero, 442. Com 872-5537.

Lezar's Building Services formerly known as XYZ Building Services. We do have, bounding, additions, painting and landscaping. Com Eli Lezar at 1828-000070 or 560-33429.

HAB SECURITY
System sets only .99
Bell includes:
1 standard keypad
1 control panel, 1 motion detector, 1 indoor siren,
2 door/window contacts,
1 battery backup,
1 alarm/airlock device.
Free installation.
AST Security Services
1-445-265-0766

ORION REPAIRS, new and used parts. Parts in stock! AC, drive shaft, fuel filters, o-rings, slip collars, turn-up kits, VL regulator sets and more. Specialized Services. 500 Gibson A, 8733-0469.

sparkies ELECTRICAL

Dock 94L, CAD Bay



DESIGN SHIPING

- General Freight
- Specialized Cargo
- In Belt
- Out of System
- Trusted record
- Privacy and safety

"From the first box to the last box, trust Design"



MACE STEEL

(444) 3360-4426

LDANS

FINANCE SERVICE

HELP WANTED

OUTLAND RIGGERS G12
12 month contracts. In system and out. PAOR license required. Major experience preferred. Weekly generous pay and accommodation. Access gate D155A.

Help wanted
We have 12 positions for qualified Gate-Soc crewers. Good conditions, excellent pay. Sullivan's Belt openings. MUST have TTC kit. If interested com Vishay Scott, Unit Echo Echo 2265, Zero.

LINE CREW AVAILABLE

EXPERIENCE ON MEC, Dunning, ML ships, and crafts.
0010100DLAN

EXPERIENCED HOLDER (Unit DDA901)

Clair S GRAY ENGINEER
Needs 5+ years experience. ALL Thompson model platforms and Mahars Systems a must. Union coding available. Com 11091, 1775-3235CC ext 078 or 079.

★ TSAVO ★ HOLDINGS

We have experienced sales representatives available. High income. Age 23. Two years LP exp. Home. Excellent benefits package. Long service rewards. Com (800) 200-2000.

SERVICES TECHNICIAN
12 month contracts. In system and out. PAOR license required. Major experience preferred. Weekly generous pay and accommodation. Capital Row A4425.

ENERGY OFFICER
Part-time and full time opportunities. Contracts to Kantata and Faranda. Must be comfortable w/ working independently. Competitive rate of pay. Com JADA KINGSLEY Com 774-FF-01.

WE PAY BETTER THAN UNION RATES COM TODAY!

LENNOCK POWER

BOUNTIES

JOHANNES PARK
Charge 85475-UT
Last seen Rindora 5th, Guild ID: 00989774 0644
Contact: L.L. Cantata 442-0000-673
LEVEL 2 WARNING

KAS KINYENKO
Charge #2220-GF
Last seen Hidoctor VI, Guild ID: 009065337FD
Contact: roanid me 775-32977-05T
LEVEL 5 WARNING

TAKARA RAO
Charge #3198-DI
Last seen Tar Ship Echo No Guild ID
Contact: Sierra Soliel 762-90553-77H
LEVEL 3 WARNING

DOUG D.
Charge #5521-GT
Last seen TX Salvage No Guild ID
Contact: L.N. Sailor 115-63478-62Z
LEVEL 1 WARNING

RANZAM DOMUD
Charge #7351-SH
Last seen Vaida Dawn Guild ID: 00555643-96F
Contact: K. Waver 146-73119-33F
LEVEL 4 WARNING

HELP WANTED

Wanted for immediate employment: Graduate of a relevant course or technical competency, no experience required. Honest, reliable, punctual, dependable. Willing to put in long hours. Duties include repetitive tasks, detailed observation and organization. Competitive salary.

Write to: Consolidated Confederation, Box 772, Section DD65, Station Bay 12, Anchoring.

CC

J RANDAR JR
Charge 859565-DW
Last seen High City Guild ID: 64313-080
Contact: Mercy Vadm 772-55210-109
LEVEL 2 WARNING

LUCA DELACROIX
Charge #00531-SV
Last seen Anchoring No Guild ID
Contact: B. Kalkwin 006-6631-MNB
LEVEL 4 WARNING

SHIPS AND CRAFTS

The Satellite of Love
Hull Type/Class: Chonet Carrier, 70E
Manufacturer: Koolcoast Drive Yards
Jumpdrive: Primary: Class 3, Backup: Class 20
Navidirectory: No
Sensor Ranger: Short
Ship's Complement: One pilot, one co-pilot
Encubance Capacity: 165
Passenger Capacity: 6
Cost: 100,000 Core-Currency (non-negotiable)
#CHW10

The Blue Tangle
Hull Type/Class: Freightier, VY-17R
Manufacturer: Clayton Engineering
Jumpdrive: Primary: Class 2, Backup: Class 12
Navidirectory: Yes
Sensor Ranger: Medium
Ship's Complement: One pilot, one co-pilot
Encubance Capacity: 200
Passenger Capacity: 8
Cost: 200,000 Unit Creds (or best offer)
#CHW37

The Moonshadow
Hull Type/Class: Transport GR-764
Manufacturer: Rand Corporation
Jumpdrive: Primary: Class 2, Backup: Class 14
Navidirectory: Yes
Sensor Ranger: Short
Ship's Complement: One pilot, one engineer
Encubance Capacity: 1000
Passenger Capacity: 90 (more with pods)
Cost: 180,000 Unit Creds (or best offer)
#CHW54

The Marquee Moon
Hull Type/Class: Freightier/Starfinder
Manufacturer: CED Starworks
Jumpdrive: Primary: Class 2, Backup: Class 12
Navidirectory: Yes (needs repairs)
Sensor Range: Medium
Ship's Complement: One pilot, one engineer, one cargo master, six crew
Encubance Capacity: 850
Passenger Capacity: 6
Cost: Exchange for Gallion Armored Hauler
#CHW47

The Golden Needle
Hull Type/Class: Escort Boat, AF4
Manufacturer: Ishfore Systems
Jumpdrive: Primary: Class 2, Backup: Class 15
Navidirectory: Yes
Sensor Range: Short
Ship's Complement: One pilot, one co-pilot
Encubance Capacity: 150
Passenger Capacity: 2
Cost: 590,000 Belt Schen
#CHW44

MISC. CLASSIFIEDS

IF YOU NEED prayer, call Faith's Edge Community, 072-58154 or 775-443210

MERCHANDISE MART
Every other Saturday. Municipal Service Space. All welcome. Contact Jesse Cullen for above reservation. Com (222) 367-AL08

FOR FREE, Candy-O magazines, Vintage, mixed condition. Unsold. Pickup only. Hdb 127D, Section A7A

SLOT MACHINE
Repl. coins slot. 425 Creds. like new. Com (529) 776-2210.C

WE BUY YOUR JUNK
Offer money in hand for: Jewellery, stoneware, watches, flip cash, p. Tyson's, Central Squ. Sector Alpha DE.

Kitty's Roadhouse
Auctioning off kind equipment, Autoc, Dmegrills, V6 Sew. Used. Good condit. Contact: Mary Den Com (220) 56277

JON
'TEQUILA'
ROGERS

A sharp, thin man, with carefully coiffed hair. Floral shirt, high-waisted pants, and a high-calibre pistol with dogs playing poker painted on the grip. An eccentric man, he makes friends easily, and has a history of casino fraud behind him. Jessie 'Red' Rhodes former lover. He heard about Jackson's schemes while in jail, and escaped Folksong Hub Penitentiary to dissuade Red from smuggling drugs.

ON THE RUN

Jon wants to reach Irvine Industrial in time to disrupt Red's bout, persuade her to abandon smuggling and run away with him to start a better life. If Jon and Red reunite before that point, the pair ask the Crew for assistance getting to Beauford Terminal on Reno-12 to catch a ride out of the system. Saul Jackson and a mob of 4 Hired Guns intercept them (and the drugs) at the terminal.

JON 'TEQUILA' ROGERS

Loyalty: (None)

1	2	2
Muscle	Savvy	Grit
9	Pistol (Revolver)	
Heart	Weapons	

GAMBITS

Fast Hands

TROUBLES

Through the Teeth

REACH

Beloved by Suffer System

Criminals

WILL 'WILLIE' BART

A paunchy, aging trucker for Galacti-Go Shipments. Hard-working—and hard-drinking—with a penchant for big gold chains and denim vests. Formerly a miner, he now makes a living running various commodities from out-of-system. In off-seasons, he runs cargo transporters for the mining facility—he knows how to get in and out of Irvine Industrial in a jiffy.

LOST LOVE

Laid out in the Sutler Fuel Hub, Willie is sleeping off a hangover from a wild night at Sutler Orbital. He had the most amazing time with a real heartbreaker, and in a drunken stupor they made shotgun vacation plans to visit a Hospitality Station—Willie even has the tickets. The problem is he can't remember her name, and she disappeared the next morning before he left. He remembers her smoky eyes and the scar on her cheek.

NEVER TOO OLD

Willie's lost lover is Mary O'Neil. If the Crew reunite the pair, Mary remembers him perfectly well—and is willing to give the old trucker a shot. Between her and the Crew, she doesn't reckon she'll be coming back to Sutler if she hits the road with Willie. She gives the Crew one of her lucky—if gaudy—rose gold-plated revolvers as thanks for their help. If she hasn't already, she'll also hand over the bounty writ for her **One Last Job** (pg. 192), saying she doesn't have much use for it now.

YOU FLY PAST
BILLIONS EVERY TIME
YOU HIT THE
WARP DRIVE.

PLACE AN AD
TODAY, AND MAKE
SURE YOUR STAR
DOESN'T GET LOST
OUT THERE.



Cupid
Co. Lonely
Hearts



"We've got a real vermin problem out here on Suttler. I think I might have one of the biggest rats I've ever seen in the cell out back."

— Mary O'Neil on Indie Carter

INDIE CARTER

Dishevelled and weaselly, with straw-like hair and an ill-fitting grey suit. Former business partner of **Saul Jackson**. Saul threw Indie to rookie hunters to avoid being taken in on a bounty. Now, apprehended by a Crew a few days ago, Indie finds himself awaiting authority pick-up in Suttler Orbital's Frontier Security franchise. Previously an accountant, he knows he won't last five minutes in a penitentiary—he is desperate for a way out. Anyone interrogating Indie Carter will find he responds poorly to threats of violence, but fears authority and legitimate sentencing—bones heal faster than most jail sentences.

NO SPACE FOR OLD MEN

Indie knows **Saul Jackson's** sudden interest in boxing is just another front, and he knows drugs will be involved somehow. While Saul's testimony was airtight, Indie ran a relatively clean grift on mining taxes, cooking the books at **Irvine Industrial** on behalf of the Parazzos. He skimmed a small fortune off the top and left it all in a suitcase, hidden in a vent between rooms at the **Suttler-47 Fuel Route Hub Motel** [pg. 169]. He wants it delivered—not a cred missing—to **Toni Parazzo** on Reno-12 to secure a breakout and a clean slate.

TONI
PARAZZO

An icy heiress of old money, wiry and sharp-featured. She cycles through a range of hair styles, colours and looks on a near-daily basis, maintaining only a sharp navy suit of Old Italian design as a hallmark. She considers herself queen of Reno-12, and will stop at nothing to achieve absolute monopoly over her planet—and in time, the entire Sutler System.

MOB RULES

Nothing and nobody comes in or out of Reno-12 without **Toni Parazzo** knowing about it, and the same goes for transient Crews. Eager to win them over quickly with credits—and cautious not to allow them to fraternise with the locals lest they develop feelings for their causes—Toni sends an intermediary to meet any noteworthy Crews visiting Reno-12 at Beauford Intergalactic Terminal. Through proxies, Toni offers a series of “quick and dirty” jobs. She insists the only difference between a registered bounty hunter and a hit crew is who pays the credits and who reports the crimes. Toni offers the following work, in numerical order, to anyone looking to join up with the Parazzos.

“Quick and Dirty” Jobs

- 1
- Injure a **Reno Snake** as a show of loyalty.
- ▶ 2 Credits.
- 2
- Ensure **Casey Parazzo** wins her upcoming fight against **Jessie ‘Red’ Rhodes**.
- ▶ 4 Credits, access to Rostovic Black Market stock.
- 3
- Dispatch **Saul Jackson** unless he delivers his **Cash in Hand** (pg. 189) to her contact, **Terry Roy**.
- ▶ 4 Credits, black sedan transport provided on Reno-12.
- 4
- The Viper’s Bar is an eye-sore. Burn it down.
- ▶ 6 Credits, an escort of 3 Parazzo Elite while on Reno-12.
- 5
- Dispose of **Indie Carter**, if Luciano hasn’t paid someone else to do it by now.
- ▶ 4 Credits.

Toni invites anyone who takes care of all these tasks to the Penthouse, where she requests one final job: dispose of Francine Dubois. In her heyday, Toni was a valuable bounty, and if their feud wasn't reason enough for one final hit, she suspects Francine is a hunter playing the long game. Anyone doing this will earn their place as a trusted advisor in her criminal empire, with a full salary for life.

THE QUEEN OF RENO-12

Toni Parazzo believes she has the best interests of Reno-12 at heart. The Tomaton Automobile Factory sits on one of the biggest lots in town, and would make for a great spot for a second casino. Reno Gold is holding all the necessary paperwork for the highest bidder. Toni was ready to buy it, until Indie Carter lost a suitcase full of her credits. Toni set her sister to finding the suitcase, and her brother to taking care of Indie, but if a new third party takes care of both, she makes sure those new benefactors are set for life.

The warmer, more colourful middle sister of the Parazzo siblings. Toni Parazzo's most trusted contact and enforcer on Irvine Industrial. Shaved head, marked with an elaborate network of spiderweb tattoos. She is physically intimidating, and brokers no hassle from her fellow miners. Anyone who thinks otherwise gets a killer right hook.

NEW MONEY

Booked to fight Jessie 'Red' Rhodes in an upcoming underground boxing match, Casey has been preoccupied of late. She is currently trying to find the money Indie Carter siphoned from Irvine Industrial for the Parazzos. Before Casey could collect Carter's haul on her sister's behalf, Carter was booked by a team of rookie hunters on his way back from a weekend at Sutler Orbital. It would mean a lot to Casey—and the Parazzo family—if the **suitcase** (pg. 169) was located and returned to her.

**CASEY
PARAZZO**

LUCIANO PARAZZO

Soft-spoken and genteel, the youngest of the Parazzo siblings—and the most overlooked. Though relegated to running the High Ball Bar and a token share of the Parazzo estate, Luciano is happy with his lot in life. Unlike his sisters, he wishes things would quiet down around Reno-12 so he can tend bar and enjoy his quiet life in peace. He has no taste for the Parazzo siblings' usual dirty work, and is always on the lookout for transient Crews of interstellar outlaws he can pawn the dirty work off on in exchange for **Credits**.

CLEANING HOUSE

Luciano has a soft spot for interstellar outlaws—he loves to hear stories about drifting through space, living hand-to-mouth. Alas, he has a comfortable life and stable employment to be getting on with. His sister wants him to take care of some loose ends—namely Indie Carter, who got busted while on a job at Irvine Industrial. There's **4 Credits** in it for anyone who brings Luciano one of Indie's kitschy ties as proof of the “clean up.”

IN ASSOCIATION WITH:



TERRANCE 'TERRY' ROY

Owner of the Undercarriage Bar, and a former System Authorities man with a criss-cross of scars across his face. Anyone less intimidating would struggle to hold authority in a miner's bar. Famous among miners for never losing an arm wrestle. A crooked sign above his station at the Undercarriage promises free drinks to anyone who can best him—it has yet to be claimed.

OLD HABITS

In his day, Terry was as crooked as they come. He only settled down when he bit off more than he could chew. He's kept clean for a few years, making a decent living running The Undercarriage, but old habits die hard.

If **Cash in Hand** (pg. 189) has been completed, Terry has a new scheme planned. He's hoping to get the miners hooked on Grease to provide a stable customer base. He'd like someone unconnected to convince Casey Parazzo to use **Grease** in her upcoming fight—some shockingly visceral advertising. He'll pay someone **2 Credits** if they can convince Casey to partake in this body-building drug. Anybody who fixed the fight could also make a tidy sum gambling on it too!

If **Cash in Hand** has not been completed, he will push the Crew toward Saul Jackson if they seem like capable smugglers.

YOU WON'T GET A
COLDER **BEER**
OR SEE A BETTER
FIGHT ANYWHERE
IN THE **SYSTEM**
THAN YOU WILL IN...



FRANCINE DUBOIS

Staunch and tenacious, with braided locks and tattoo sleeves of writhing serpents. A former bounty hunter turned business owner. She came to Reno-12 after hearing about its miles of open, abandoned roads and readily available property. A motorcycle enthusiast, Francine became enamoured with the planet's open stretches, and a cult following of like-minded enthusiasts quickly followed suit. Detested by the Parazzo Family for their noise and raucous behaviour, a turf war developed between the crime family and the bikers, and the Reno Snakes motorcycle gang found itself the main resistance against Toni Parazzo and her family. Now the de facto leader of the Reno Snakes, Francine runs Viper's Bar & Grill, and is eager to enlist any transient Crews to tip the turf war in her favour.

A SPOT OF PAYBACK

Anyone who spends some time at Viper's Bar can tell that Francine is real sore about something. Turns out, Casey Parazzo smashed her antique motorcycle to pieces before leaving for Irvine Industrial, and Francine wants the score settled. Francine will lend her sawed-off, Equaliser, and a Mob of 3 Reno Snakes to anyone willing to make the trip to Irvine Industrial to make sure that Casey loses her upcoming bout against Jessie 'Red' Rhodes. If the fight is called off due to the Crew's actions, Francine asks them to rough up her brother Luciano after his shift at the High Ball Bar instead. Either way, anyone who does as she asks is an honorary Reno Snake for life—and she'll see about getting them some bikes of their own.

THE QUEEN OF RENO-12

What Toni has in cold, hard credits, Francine has in connections around Reno-12. She's almost ready to make a serious bid on the disused Tomaton Factory to begin restoration. A contact at Reno Gold Accounting is holding the lot for cheaper than they're willing to sell it to Toni, but Francine just needs a fraction more. She doesn't expect or want charity, but an old flame of hers, Mary O'Neil at Sutler Orbital, tipped her off that the Parazzos have misplaced some money after Indie Carter's capture. If someone could find that missing cash and bring it to her, Francine will make a serious, above-board blow against the Parazzo Family.

PROUD PATRON OF:

LOKE[®]
ARMS^{inc.}

MARKS & GOONS

PARAZZO FAMILY GOON

Loyalty: Parazzo Family

0	1	-1
Muscle	Savvy	Grit

SMG (Personal—Rapid Fire)
Equipment

Moods

1. Scared 2. Tired
3. Suspicious 4. Friendly
5. Scheming 6. Vengeful

PARAZZO FAMILY ENFORCER

Loyalty: Parazzo Family

1	0	-1
Muscle	Savvy	Grit

Assault Rifles
(Military—Rapid Fire)
Equipment

Moods

1. Distracted 2. Tired
3. Corruptible 4. Arguing
5. Alert 6. Violent

RENO-12 BIKER

Loyalty: Gang (Reno Snakes/Desert Cats)

1	0	1
Muscle	Savvy	Grit

Shotgun (Personal—Pellet), Bike
Equipment

Moods

1. Lazy 2. Drunk
3. Impatient 4. Disorganized
5. Drunk 6. Angry

PEACEKEEPER

Loyalty: Sutter System Security

1	1	0
Muscle	Savvy	Grit

Pistol, Radio, Handcuffs
Equipment

Moods

1. Paranoid 2. Arrogant
3. Imperious 4. Disorganized
5. Oafish 6. Corruptible

PIRATE

Loyalty: Cash before Crew

0	1	0
Muscle	Savvy	Grit

Pistol, Cutlass
Equipment

Moods

1. Argumentative 2. Curious
3. Confused 4. Sad
5. Greedy 6. Aggressive

MINER

Loyalty: Miner's Union

2	-1	-1
Muscle	Savvy	Grit

Fists, Tools
Equipment

Moods

1. Sleeping 2. Drunk
3. Hungry 4. Grumpy
5. Distrustful 6. Enraged

Making Your Mark

START off a **Mark** with the same profile as a relevant **Goon**, then add a special piece of **equipment**, give them +1 to two **Stats** and between from 8-16 **Heart**. If you can think of one, give them a **Trouble** or a **Gambit**.

Mary O'Neil could be a Peacekeeper with:

- ▶ +1 **Grit**
- ▶ **12 Heart** and...
- ▶ Her rose gold-plated **Revolver**

Francine Dubois could be a Reno-12 Biker with:

- ▶ +1 **Muscle**
- ▶ +1 **Grit**
- ▶ **Equaliser**, her **shotgun**,
- ▶ **Fighter, Not A Lover** and...
- ▶ **18 Heart**

Toni Parazzo could be a Parazzo Family Enforcer with:

- ▶ +1 **Muscle**
- ▶ +2 **Savvy**
- ▶ **16 Heart**
- ▶ **Devil's Right Hand**



A FINAL WORD

Orbital Blues is a game that puts mental health front and center in the Troubles and Blues systems.

Mental health is no trivial thing, and we do not suggest that anyone gifted has vices or mental health issues, or *vice versa*—real people are much more varied and have a lot more dimensionality than the characters we play at the table.

In **ORBITAL BLUES**, struggle is written into the heart of the game, and characters constantly struggle with the world and themselves. Everything is a physical struggle, a financial one, or indeed a mental one. Sometimes it is a struggle to find friends, or a place to fit in.

Though it can be cathartic for some to roleplay these struggles out, overcoming them or living through them at the table, the experience isn't for everyone. Never let this approach to the theme harm others. Things presented here might resonate with some people, and they may upset others. If anyone needs to step away, put play aside and take care of your friends. They're the most important thing, after all.

– Sleney, Cox, & Clark

So Long, Interstellar Outlaw!

[illegible]

GALACTIC

ORBITAL BLUES

A TABLE OF POSSIBLE FAMOUS EXPORTS OR INDUSTRIES FOR A GIVEN DESTINATION.

3d6 Exports

- | | |
|----|---|
| 3 | Common Textiles - Common fabrics, such as wool, cotton, jute, acrylic or polyester. |
| 4 | Ships - Home to a famous shipyard. |
| 5 | Agricultural - Be it for fruits, vegetables, or livestock, notable arable land or greenhouses dominate the landscape. |
| 6 | Rare Textiles - Rare silks, specialist synthetics or industrial fibres |
| 7 | Cosmetics - Home of a famous brand or company. |
| 8 | Pharmaceuticals - Labs and plants dominate industry. |
| 9 | Rare Metals - Vital for circuitry and components. |
| 10 | Machine or Vehicle Parts - Famous manufacturers or brands export the Galaxy's moving parts. |
| 11 | Refined Fuel - Refined, ready to export out across the galaxy. |
| 12 | Jewellery - Home to a renowned brand or precious stone. |
| 13 | Alcohol - Famous for select alcohol, spirits, or a notable vineyard. |
| 14 | Cereals - such as wheat, rice, etc. - the fuel of the Galaxy. |
| 15 | Ores - to be processed elsewhere. Likely a strong mining industry here or nearby. |
| 11 | Crude Fuel - yet to be processed. |
| 17 | Terraforming Equipment - A vital and complex industry, likely protected by authority. |
| 18 | Black Market - legitimate industry pales in comparison to this place's notorious underground commerce for illegal goods. |



GENERATOR

SAD SPACE COWBOY ROLEPLAYING

ROLL FOR A ROUGH APPROXIMATION OF A SETTLEMENT'S ECONOMIC STATUS, AND THE RELATION THAT HAS ON STABILITY.

d6 Economic Status

- 1 **Bust** – Brought low by galactic economics. Poverty is rife, law likely fallen. A haven for runaways, with the odd den of scum and villainy.
- 2 **Poor** – Low Income, likely struggling industries or failing economics. Crime and unrest are on the rise as new or reformed systems seek to take advantage.
- 3 **Averse** – The wealth gap is wide. Law enforcement and criminal aspects are locked in battles that Interstellar Outlaws can profit from.
- 4 **Average** – The majority population has enough. Crime is dealt with adequately, but bounty boards buzz with activity.
- 5 **Affluent** – Industries and economics provide well for the populace. Crime may or may not be the cause.
- 6 **Boom** – Business is booming and few want for anything. Authorities are well-staffed and well-equipped, but criminal elements look to take advantage of times of plenty.

SETTLEMENT POPULATIONS FOR PLANETARY TOWNS AND CITIES. ROLL D3 FOR STATIONS, ORBITAL SETTLEMENTS, COLONIES OR THE LIKE.

d6 Population

- 1 **<40,000** – A small town. Names and people are relatively easy to find through word-of-mouth.
- 2 **40,000 to 140,000** – A small-to-medium-size city. People can lay low for a while here if they play it smart—you just have to hunt smarter.
- 3 **140,000 to 250,000** – A medium-size city. People can get themselves lost easy, and hide for long periods, particularly if they have assistance.
- 4 **250,000 to 300,000** – The upper end of medium-size. Hard to find someone without a lead upon arrival.
- 5 **300,000 to 600,000** – A large, populated city. Leads, clues and contacts are necessary to find anyone.
- 6 **600,000 to 1m+** – Densely-populated metropolis. Established connections, contact network, leads and favours need to be called in to find anyone in a place like this.



BROUGHT TO YOU BY
SOUL
MUPPET
PUBLISHING

